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PARIS

PARIS

BY

AUGUSTUS J. C. HARE

AUTHOR OF

"WALKS IN LONDON" "WALKS IN ROME" "DAYS NEAR PARIS"

ETC.

"Quacumque ingredimur, in aliquam historiam vestigium ponimus"

CICERO *de Fin.* v.

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PREFACE.

A BETTER book than this might easily have been published, but no one else has tried to write anything of the kind, and I have done my best. This volume and 'Days near Paris' have been the conscientious hard work of two years. As in my 'Cities of Italy,' the descriptions are my own, but, for opinions and comments, I have quoted from others, choosing those passages which seem pleasant to read upon the spot, and likely to impress what is seen upon the recollection. The woodcuts, with very few exceptions, are from my own sketches, transferred to wood by Mr. T. Sulman.

AUGUSTUS J. C. HARE.

CONTENTS.

PAGE

INTRODUCTORY 1

CHAPTER I.

THE TUILERIES AND THE LOUVRE 18

CHAPTER II.

IN OLD PARIS—FROM THE RUE S. HONORÉ TO THE QUARTIER DES HALLES AND QUARTIER DU TEMPLE 105

CHAPTER III.

THE MARAIS AND NEIGHBOURHOOD OF THE HÔTEL DE VILLE 162

CHAPTER IV.

THE FAUBOURG S. ANTOINE AND PÈRE LACHAISE . . . 238

CHAPTER V.

THE ISLANDS IN THE SEINE 255

CHAPTER VI.

CHIEFLY IN THE FAUBOURG S. MARCEL 318

CHAPTER VII.

THE UNIVERSITY—LE QUARTIER LATIN 339

CHAPTER VIII.

THE FAUBOURG S. GERMAIN 393

CHAPTER IX.

LUXURIOUS MODERN PARIS 445

CHAPTER X.

INDUSTRIOUS MODERN PARIS 482

INDEX 527

INTRODUCTION.

ALMOST all educated Englishmen visit Paris some time in their lives, yet few really see it. They stay at the great neighbouring capital to enjoy its shops and theatres and to drive in the Bois de Boulogne, and they describe it as a charming modern city, from which the picturesqueness of an historic past has been utterly obliterated. But, whilst it is true that much has perished, those who take the trouble to examine will be surprised to find how many remnants of past times still exist, more interesting than those in any provincial town, because the history of France, more especially of modern France, is so completely centred in its capital.

'C'est à Paris et à Versailles, son royal faubourg, que se fait l'histoire de France, à partir de Louis XIII. Paris rayonne sur la France et l'absorbe. Tous les mémoires, toutes les relations parlent de Paris.'—*Albert Babeau.*

'La France est aujourd'hui le pays du monde où la capitale présente l'aspect le plus différent du reste de la nation. En face de trente cinq millions de provinciaux se dresse une ville, ou plutôt un petit état, supérieur, par sa population, à la Grèce, à la Serbie, au Danemark, à la Norwège et quelques autres royaumes plus ou moins constitutionnels. Cette république, enclavée dans la grande, est représentée par une assemblée agressive qui réclame tous les jours une autonomie plus complète. Elle se vante d'être cosmopolite, et ne désespere pas de rompre un jour quelques-uns des liens qui subordonnent son sort à celui de la patrie. Combattue par les lois, sa prépondérance a été longtemps favorisée par la politique. Apres avoir

imposé trois ou quatre révolutions à la province, elle ne peut se consoler d'avoir perdu ce privilège. Tous les ans, un parti puissant célèbre l'anniversaire du jour où ce petit Etat, exaspéré par un siège de quatre mois, a tourné ses armes contre la volonté nationale. Les mœurs elles-mêmes semblent perpétuer des causes de mésintelligence entre ces deux fractions fatales du pays. En vain la population de la capitale est sans cesse renouvelée par des éléments provinciaux, au point que sur dix Parisiens, il y en a au moins cinq dont la famille a une autre origine. Il semble qu'en respirant l'air de Paris, le même individu change de caractère et de langage. Il s'empresse d'oublier ses anciennes attaches. Il croit échapper à la tyrannie des incidents mesquins et contrariants ; il se jette à corps perdu dans le monde des idées générales. Paris est l'asile banal des excentriques. On y juge de tout par principes. On y cueille la fleur de la civilisation sans se préoccuper de la tige et des racines. Paris nous vaut notre réputation de gens à théories et à maximes humanitaires.

'A force de manier des idées plutôt que des faits, la capitale aperçoit le reste de la France de loin, de haut, et sous une forme abstraite. Le spectateur, accroupi au fronton qui se joue sur le devant de la scène, s'entend à peine, au fond du théâtre, une foule confuse, qu'il désigne par l'expression commode et vague de "masses profondes :" c'est à-dire une poussière d'individus, un amas de ces monades dont parle Leibnitz.' *Revue Britannique*, '*Revue des Deux-Mondes*,' lxx.

Peter the Great said of Paris that if he possessed such a town he should be tempted to burn it down, for fear it should absorb the rest of his empire ; and the hearts of all Frenchmen, and still more of all Frenchwomen, turn to their capital as the wished for, the most desirable of residences, the most beautiful of cities, the intellectual, commercial, and political centre of their country.

'Francigenae princeps populosa Lutetia gentis
Exerit immensum clara sub astra caput.
Hic cujus numerum, ars pretium, sapientia finem
Exuperant, superant thura precesque Deos.
Auditu obstupuitque hospes, tactuque viator
Vidit, et haud oculis credidit ipse suis.'

Julius Caesar Scaliger.

Long ago Charles V. declared 'Lutetia non urbs, sed orbis,' and now Paris covers an area of thirty square miles, and is the most cosmopolitan town in Europe, the city to which members of every nationality are most wont to resort, for interest, instruction, and most of all for pleasure.

> 'J'ai voulu voir Paris; les fastes de l'histoire
> Célébrent ses plaisirs, et consacrent sa gloire,' [1]

is an impulse which every day brings throngs of strangers to its walls. To most of these the change from their ordinary life, which is to be found in the 'distraction' of Paris, forms its chief charm, and Londoners delight in the excess of its contrast to all they are accustomed to. But to Frenchmen Paris is far more than this: the whole country looks to it as the mother-city, whilst those who have been brought up there can seldom endure a long separation from it.

'Paris a mon cœur dès mon enfance; et m'en est advenu comme des choses excellentes: plus j'ay veu, depuis, d'autres villes belles, plus la beauté de celle-cy peult et gaigne sur mon affection; ie l'aime tendrement, jusques à ses verrues et à ses taches.'—*Montaigne.*

'Où trouver une ville qui ait une physionomie à la fois plus vivante et plus caractéristique, plus à elle, mieux faite pour tenter le pinceau, la plume, pour amorcer le rêve ou piquer la curiosité.

'Paris vit, Paris a un visage, des gestes, des habitudes, des tics, des manies. Paris, quand on le connaît, n'est pas une ville, c'est un être animé, une personne naturelle, qui a ses moments de fureur, de folie, de bêtise, d'enthousiasme, d'honnêteté et de lucidité; comme un homme qui est parfois charmant et parfois insupportable, mais jamais indifférent.

'On l'aime ou on l'exècre; il attache ou il repousse, mais il ne laisse personne froid.'—*D'Hérisson.*

'La voilà donc, me disais-je, cette ville qui depuis des siècles sert de modèle à l'Europe pour la mode et le goût; cette ville dont le nom est prononcé avec vénération dans toutes les parties du monde par les savants et les ignorants, par les philosophes et les petits-maîtres, par les artistes et même par les flâneurs; nom que je connus presque

[1] Voltaire.

aussitôt que mon propre nom, que je retrouve dans d'innombrables romans, dans la bouche des voyageurs, dans mes rêves et dans mes pensées. Voici Paris, et j'y suis ! Ah ! mes amis, ce fut là le moment le plus fortuné de ma vie. Rien n'égale les vives sensations de curiosité et d'impatience que j'éprouvai alors.' — *Alexandre Dumas.*

'Tous y trouvent ce qu'ils étaient venus chercher, et c'est du choc de tous les intérêts, c'est du contact de toutes les industries, de nombreux talents dans mille branches diverses, de toutes les imaginations appliquées au travail, aux recherches de tout genre, que naissent cette activité, ce mouvement continuel de fabrication, les prodiges de l'art et de la science, ces améliorations journalières, ces conceptions savantes et ingénieuses ; ces découvertes surprenantes, enfin ces admirables merveilles qui saisissent, étonnent, captivent et font généralement considérer Paris comme sans égal dans l'univers.' — *Dulaure*, '*Esquisses Parisiennes.*'

However long a stay be made in Paris, there will always remain something to be discovered. All tastes may be satisfied, all pleasures satiated, and to the lovers of historic reminiscence its interest is absolutely inexhaustible.

'Paris est un véritable océan. Jetez y la sonde, vous n'en connaîtrez jamais la profondeur. Parcourez le, décrivez le, quelque soin que vous mettiez à le parcourir, à le décrire, quelque nombreux et intéressés que soient les explorateurs de cette mer, il s'y rencontrera toujours un lieu vierge, un autre inconnu, des fleurs, des perles, des monstres, quelque chose d'inouï, oublié par les plongeurs littéraires.' — *Balzac*, '*Le Père Goriot.*'

'Notre étrange Paris, dans sa population et ses aspects, semble une carte d'échantillon du monde entier. On trouve dans le Marais des rues étroites à vieilles portes brodées, vermiculées, à pignons avançants, à balcons en mocharabies qui vous font penser à l'antique Heidelberg. Le faubourg Saint Honoré dans sa partie large autour de l'église russe aux minarets blancs, aux boules d'or, évoque un quartier de Moscou. Sur Montmartre je sais un coin pittoresque et encombré qui est l'Alger pur. Des petits hôtels bas et nets, derrière leur entrée à plaque de cuivre et leur jardin particulier, s'alignent en rues anglaises entre Neuilly et les Champs-Élysées ; tandis que tout le chevet de Saint-Sulpice, la rue Féron, la rue Cassette, paisibles dans l'ombre des grosses tours, inégalement pavées, aux portes à marteau, semblent détachées d'une ville provinciale et religieuse ; Tours ou Orléans par

exemple, où de grands arbres dépassant les murs se bercent au bruit des cloches et des répons.' *Daudet.* '*Le Nabab.*'

'Ce que c'est que Paris? Il n'y eut jamais un homme qui pût répondre à cette question. Quand j'aurois les cent bouches, les cent langues, et la voix de fer, dont parlent Homère et Virgile, je ne pourrois pas compter la moitié de ses vertus, de ses vices, ni de ses ridicules. Ce que c'est que Paris? C'est un assemblage de contradictions, un tissu d'horreurs et de délices, les unes et les autres rendues plus saillantes par leur proximité. C'est un pays plein d'étourderie et de profondeur, d'une grande simplicité et de prétentions outrées. Les contrastes ne finiroient jamais.'—*Sherlock*, 1781.[1]

There are many points in Paris, many facts and phases of Parisian life, which interest strangers, whilst they pass unnoticed by those who live amongst them, for differences always excite more attention than similitudes, and no one thinks it worth while to describe what he sees every day —manners, customs, or appearances with which he has been familiar from childhood. To a foreigner, especially to one who has never left his own country before, half an hour spent on the boulevards or on one of the chairs in the Tuileries gardens has the effect of an infinitely diverting theatrical performance, whilst, even to a cursory observer, it will seem as if the great object of French men and women in every class were to make life as easy and pleasant as possible—to ignore its present and to forget its past troubles as much as they can.

'Dans aucun pays et dans aucun siècle, un art social si parfait n'a rendu la vie si agréable. Paris est l'école de l'Europe, une école d'urbanité, où, de Russie, d'Allemagne, d'Angleterre, les jeunes gens viennent se dégrossir. Quand on a connu ces salons, on ne les quitte plus, ou, si on est obligé de les quitter, on les regrette toujours. "Rien n'est comparable," dit Voltaire, "à la douce vie qu'on y mène au sein des arts et d'une volupté tranquille et délicate; des étrangers, des rois ont préféré ce repos si agréablement occupé et si enchanteur à leur

[1] The first edition of Sherlock's *Lettres d'un Voyageur anglais*, 1781, was published in French.

patrie et à leur trône. . . . Le cœur s'y amollit et s'y dissout, comme les aromates se fondent doucement à un feu modéré et exhalent un parfum délicieux."' — *Taine*, '*Voyage à la France*' (*Carnets de voyage*).

'There is nothing wanting to the character of a Frenchman that belongs to that of an agreeable and worthy man. There are only some trifles surplus, or which might be spared.' — *Ben. Franklin.*

On the rare occasions when a Frenchman, destined by his nature to be gay and animated, allows himself to be conquered by depression, he is indeed to be pitied.

'Que je plains un français, quand il est sans gaieté ;
Loin de son élement le pauvre homme est jetté.' — *Voltaire.*

Pleasure at Paris becomes business ; indeed, a large portion of the upper classes of Parisians have no time for anything else.

'Ici à Paris je ne m'appartiens plus, j'ai à peine le temps de causer avec mon mari et de suivre mes correspondances. Je ne sais comment font les femmes dont c'est la vie habituelle ; elles n'ont donc ni famille à entretenir, ni enfants à élever.' — *Mme. d'Arconville.*

An Englishman may learn many a lesson in outward forms of politeness on the public promenades of Paris, for the rules of good manners which were so rigidly inculcated by Louis XIV. bear their fruit still ; and if outward demeanour could be received as a sign of inner character, Parisians would be the most delightful people in the world. Sometimes the grandiloquence of expressions used about trifles will strike the hearer with amusement — 'Comment Madame veut-elle que sa robe soit organisée ?' is an ordinary inquiry of a dress-maker from her lady-employer.

In all classes the routine of life is simplified, and made easier than with us. This is partly owing to all the apartments of a residence being usually on the same level. The letting-out of the houses at Paris in different floors is a com-

fortable arrangement which Londoners may well envy. Often each house, as Alphonse Karr says, becomes like a mountain inhabited from the valley to the summit, in which you may study the differences of manners and habits which have existed from all time between lowlanders and highlanders.

Confined to the island of La Cité in its early existence, Paris has gone on spreading through centuries, swallowing up fields, forests, villages. The history of its gradual increase is written in the names of its streets. One may almost trace the limits of the boundary of Paris under Philippe-Auguste or Charles V. in following the Rues des Fossés-S.-Bernard, des Fossés-S.-Victor, des Fossés-S.-Marcel, de la Contrescarpe-S.-Marcel, des Fossés-S.-Jacques, des Fossés-Monsieur-le-Prince, de la Contrescarpe-Dauphine, des Fossés-S.-Germain-l'Auxerrois, des Fossés-Montmartre, des Fossés-du-Temple, du Rempart, &c.

Of other streets, many take their names from churches and chapels; some (as des Grands Augustins, des Blancs Manteaux, des Mathurins, Petits-Pères, Récollets, &c.) from convents; some (as Filles-du-Calvaire, Filles-S.-Thomas, Nonnains d'Yères, Ursulines) from monasteries; the streets of S. Anne, Bellefond and Rochechouart from three Abbesses of Montmartre. A number of streets are named from hotels of nobles, as d'Antin, de Duras, Garancière, Lesdiguières, de Rohan, du Roi de Sicile; others from nobles themselves, as Ventadour, de Choiseul, de Grammont, &c. In the Marais many of the streets are named from the palace of the Hôtel de S. Paul and its surroundings, as the Rue du Figuier-S.-Paul, from its fig-garden; Beautreillis, from its berceau of vines; Cerisaie, from its cherry-orchard; Lions-S.-Paul, from its menagerie. A vast

number of streets are named from bourgeois inhabitants, as Coquillière, Geoffroy Lasnier, Gît le Cœur (Gilles le Queux), Simon le-Franc (Franque); others from tradesmen, as Aubry-le-Boucher, Tiquetonne, &c.; others from municipal officers, as Mercier, Thévenot, &c.; others from officers of Parliament, as Bailleul, Meslay, Popincourt, &c. Still greater in number are the streets named from the signboards which formerly hung over the shops, as de l'Arbalète, de l'Arbre Sec, du Chaudron, du Coq Héron, du Coq-S.-Jean, des Deux-Ecus, de l'Hirondelle, des Ciseaux, du Sabot, du Cherche Midi, &c. Many streets take names from history or legends, as the Rue Pierre-Levée, where a menhir is believed to have stood; the Rue des Martyrs, by which SS. Denis, Rusticus, and Eleutherius are supposed to have gone to their death at Montmartre; the Rue des Frondeurs, where the barricades of the Fronde were begun; the Rue des Francs-Bourgeois, of which the inhabitants were free from taxation. The Rue de l'Enfer, formerly Rue Inférieur, had its name corrupted in the reign of S. Louis, when the devil was supposed to haunt the Château de Vauvert. The evil character of their inhabitants gave a name to such streets as the Rue Mauvais-Garçons, Mauconseil, Vide-Gousset, &c. In the more modern Paris a vast number of streets are named from eminent men, as Bossuet, Corneille, Casimir-Delavigne, d'Aguesseau, Richelieu, Montaigne, &c.; and some from victories, as Rivoli, des Pyramides, Castiglione, d'Alger, &c.

As in London, fashionable life has moved constantly from one quarter to another, and constantly westwards.

'La vie de Paris, sa physiognomie, a été, en 1500, rue Saint Antoine; en 1600 à la Place Royale; en 1700, au Pont Neuf;

en 1800, au Palais Royal. Tous ces endroits ont été tour à tour les boulevards! La terre a été passionnée là, comme l'asphalte l'est aujourd'hui sous les pieds des boursiers, au perron de Tortoni. . . . Ces displacements de la vie parisienne s'expliquent. En 1580, la cour était au château des Tournelles, sous la protection de la Bastille. En 1600, l'aristocratie demeurait à la fameuse Place Royale, chantée par Corneille, comme quelque jour on chantera les boulevards.'—*Balzac*, '*Esquisses Parisiennes.*'

The suppression of the religious orders, who once occupied a third of the area of the town, has done more than anything else to remove the old landmarks in Paris, and many fine old monastic buildings have perished with their owners, who were such a mighty power before the Revolution. But, in later years, the spirit of religion seems to have died in France, and the very churches are almost deserted now, except when any fashionable preacher is announced. A congregation of twenty is not unusual even at high-mass in the metropolitan cathedral of Notre Dame. The numberless priests officiate to bare walls and empty chairs. Only, in the parish churches, poor women are still constantly seen buying their tapers at the door, and lighting them before the image of the Madonna or some favourite saint, praying while they burn—a custom more frequent in Paris than anywhere else.

'On dit par jour quatre à cinq mille messes à quinze sols la pièce. Les Capucins font grâce de trois sols. Toutes ces messes innombrables ont été fondées par nos bons aïeux, qui, pour un rêve, commandoient à perpétuité le sacrifice non sanglant. Point de testament sans une fondation de messes; c'eût été une impiété; et les prêtres auroient refusé la sépulture à quiconque eût oublié cet article, ainsi que les faits anciens le prouvent.

'Entrez dans une église; à droite, à gauche, en face, en-arrière, de côté, un prêtre ou consacre, ou élève l'hostie, ou la mange, ou prononce l'*Ite, missa est.*'—*Tableau de Paris*, 1782.

The great Revolution changed the whole face of Paris so

completely, that it is difficult to imagine it as it was before that time: but the many other revolutions have passed by, leaving few marks upon the town, seldom even affecting the daily life of the people for more than a few days. Thus Balzac writes after that of 1830:

'20 Sept. Les rues ont repris leur aspect accoutumé: les cabriolets élégants, les voitures, les fiacres roulent au galop comme ci-devant; et, sauf quelques arbres de moins, les boulevards sont toujours semblables à eux-mêmes. Les femmes élégantes aux fenêtres s'encaissent, les blessures se guérissent, et tout s'oublie.' *Lettre sur Paris.*

It will probably be remarked that there are far fewer idle waits in Paris than in London. Industry is a passion—'Les Français changeraient les rochers en or, si on les laissait faire,' was a saying of the minister Colbert. 'Dans ce Paris plein d'or et de misère,'[1] poverty is seldom apparent. Even in the Rue de Beaubourg and its side streets, which have the reputation of being the poorest parts of the city, there is an amount of movement and activity which is very different to the hunger-stricken inanition of the poorer quarters in English cities.

An old proverb says that, 'Paris is the paradise of women, the purgatory of men, and the hell of horses.' But however true the first of these dictums may be, its bad reputation in the last instance has long been a tale of the past.

Absorbed in the pursuit of pleasure, setting the fashions of ladies' dress to the universe, Paris has probably had less influence upon literature or art than any other of the great capitals.

[1] 'Cette ville où il entre par tant de portes, et tous les jours, et

[1] Béranger.

incessament, des bestiaux, de la farine, du lait, des poètes, et dont il ne sort que du fumier.' *Alphonse Karr*, '*Clovis Gosselin.*'

But its political state has always penetrated the rest of Europe; it has never had a revolution without shaking the stability of other European powers.

'Ville qu'un orage enveloppe !
C'est elle, hélas ! qui nuit et jour
Réveille le géant Europe
Avec sa cloche et son tambour !
Sans cesse, qu'il veille ou qu'il dorme,
Il entend la cité difforme
Bourdonner sur sa tête énorme
Comme un essaim dans la forêt.
Toujours Paris s'écrie et gronde.
Nul ne sait, question profonde,
Ce qui perdrait le bruit du monde
Le jour où Paris se tairait.'

Victor Hugo, '*Les Voix Intérieures.*'

The excitable nature of the French, their intense love of change, and their passion for everything noisy, naturally tends to revolutions, and, a revolution once effected, everything belonging to the last régime is swept away as soon as possible: buildings are pulled down, statues dashed to pieces, names recalling those lately adored are changed as unendurable, and their memories are insulted and dragged in the mire.

'En France, pays de vanité, aussitôt qu'une occasion de faire du bruit se présente, une foule de gens la saisissent; les uns agissent par bon cœur, les autres par la conscience qu'ils ont de leur mérite.'—*Chateaubriand.*

Nowhere is existence cheaper than at Paris for those who know how to manage. A bachelor who does not mind mounting five pairs of stairs may have a charming little apartment for about 1*l.* a week. At the smaller private

hotels, an admirably furnished room, with breakfast, lights, and attendance, seldom comes to more than 1*l.* 10*s.* At the admirable Restaurants Duval, which are scattered everywhere over the town, an excellent dinner, with coffee and 'petit verre,' costs from 2 fr. to 2 fr. 50 c. Carriages are reasonable, omnibuses ply in all directions, upon the most admirable and equitable of systems, and a complete circle of railways connects the city with its environs, containing a thousand charming spots, which the Parisian of the middle classes can choose for the point of the Sunday excursion which he almost invariably makes into the country.

'Jamais un homme n'est parti de Paris gai; ou il a perdu sa santé ou son argent; ou il a laissé des attachemens qui peuvent difficilement se remplacer dans les autres pays, ou des connoissances intéressantes, qu'il est impossible de quitter sans regret. Quelle qu'en soit la raison, on est toujours triste en sortant de Paris.'—*Necker*, 1781.

'Heureuse nation, qui avez de jolis appartements, de jolis meubles, de jolis bijoux, de jolies productions littéraires, qui puisez avec faveur ces charmantes bagatelles, puissez-vous prospérer long-temps dans vos jolies idées, perfectionner encore ce joli persiflage qui vous excelle l'amour de l'Europe, et toujours merveilleusement cossers, ne jamais vous réveiller du joli rêve qui berce mollement votre légère existence.' *Tableau de Paris.*

DULL-USEFUL INFORMATION.

Arrival. — Cabs from the station, 1 fr. and 2 fr.: at night, $2\frac{1}{4}$ and $2\frac{1}{2}$ fr. Each piece of luggage 25 c. Travellers are pressed to take an *omnibus de famille*, but these are only desirable for large parties.

Travellers arriving late in Paris and leaving early the next morning by another line, may do well to sleep at one of the hotels near the Gare du Nord, such as Hotel *du Chemin de Fer du Nord* (good), opposite the station. Or they may prefer a hotel near the station of departure, such as—near the *Gare de l'Est* (for Strasbourg and Nancy or Basle), Hotel *de l'Europe* (good), 74 Boulevard de Strasbourg: Hotel *S. Laurent*, 4 Rue de Metz: H. *de Bâle*, 6 Rue de Metz: H. *de Strasbourg*, 78 Boulevard de Strasbourg; near the *Gare de Lyon*, Hotel *du Chemin de Fer de Lyon*; near the *Gare d'Orléans*, H. *du Chemin de Fer*, 8 Boulevard de l'Hôpital; near the *Gare Montparnasse* (for Chartres and Brittany), H. *de France et de Bretagne*, 1 Rue du Départ; near the *Gare S. Lazare* (for Rouen and Normandy), H. *de Londres et New York*, 15 Rue du Havre; H. *Anglo-Américain*, 113 Rue S. Lazare.

Hotels.—The best hotels are those on the western boulevards, in the Rue de Rivoli, Place Vendôme, Rue de la

Parx, and their neighbourhood. In these hotels the price of bedrooms varies from 4 to 12 fr., according to the size and floor. Pension in winter is from 15 to 20 fr. a day. Hotels in the Rue S. Honoré are less expensive and often more comfortable—pension in winter from 10 to 15 fr. a day.

The three largest Hotels are—H. *Continental*, 3 Rue de Castiglione, with a view of the Tuileries gardens; *Grand Hotel*, 12 Boulevard des Capucins, close to the new Opera House; *Grand Hotel du Louvre*, Rue de Rivoli, opposite the Louvre, and close to the Palais Royal.

Important and comfortable hotels are—H. *Bristol*, 3 and 5 Place Vendôme; H. *de Rhin*, 4 and 6 Place Vendôme; H. *Meurice*, 228 Rue de Rivoli; H. *Windsor*, 226 Rue de Rivoli; H. *Brighton*, 218 Rue de Rivoli; H. *Wagram*, 208 Rue de Rivoli; H. *Moreau*, 8 Rue de la Paix; H. *Westminster*, 11 and 13 Rue de la Paix; H. *de Hollande*, 20 Rue de la Paix; H. *Splendide*, 24 Rue de la Paix; H. *Chatham*, 17 Rue Daunou; H. *de l'Empire*, 7 Rue Daunou; H. *des Deux-Mondes*, 22 Avenue de l'Opéra.

Comfortable hotels for a long residence are—H. *S. James*, 211 Rue S. Honoré; H. *de Lille et d'Albion*, 223 Rue S. Honoré; H. *Richmond*, 11 Rue du Helder.

The hotels north of the boulevards or south of the Seine are much less expensive, and quite unfrequented by English.

Bachelors making a long stay in Paris may live very comfortably and reasonably at Maisons Meublées, such as Hotel *Noel-Peter*, Rue d'Amboise, H. *de Rastadt*, 4 Rue Daunou, and many small hotels on the Quai Voltaire, and in the neighbouring streets. Travellers are never

required to have luncheon or dinner in the Parisian hotels, but are generally expected to breakfast there.

Restaurants.—The best as well as the most expensive restaurants are those on the boulevards and in the Palais Royal. Here a good dinner costs from 10 to 15 fr., exclusive of wine. Restaurants of high reputation are—*le Grand Véfour*, 79 Galerie Beaujolais, Palais Royal; *Maison Dorée*, 20; *Café Riche*, 29; *Café Anglais*, 13: *Café du Helder*, 29—Boulevard des Italiens; *Bignon*, 32 Avenue de l'Opéra.

Travellers who are not connoisseurs will, however, probably be satisfied with the *Restaurants Duval*, which are admirably managed and very moderate in price. These establishments are scattered all over the town, and a list of them is found on the card which is presented to everyone on entering, and on which the waitress (dressed in a costume) marks articles as they are ordered. Payment is made at a desk, three or four sous being left on the table for the attendant. Some of the most convenient Restaurants Duval are—194 Rue de Rivoli; 31 Avenue de l'Opéra; 27 Boulevard de la Madeleine; 10 Place de la Madeleine; 10 Boulevard Poissonnière; 21 Boulevard Montmartre; 26 Boulevard S. Michel (near Hotel de Cluny).

Cabs.—When a cab is engaged the driver should be asked to give you his ticket (*numéro*), which is marked with the tariff of pieces.

Omnibuses.—The fares in all Parisian omnibuses are the same, for any distance whatever within the barriers—30 c. inside, 15 c. outside. If no omnibus runs to the exact point a traveller wishes to reach, he demands *correspondance* (permission to change from one line to another), on entering a vehicle. Receiving a ticket, he will be set down at the

point where the two lines cross, and the ticket will give him a prior right to a seat in the corresponding omnibus, and, in some cases, free him from a second payment. There are tramway-lines to S. Cloud, Versailles, and other places in the suburbs.

Theatres. – Tickets for theatres may be purchased beforehand at a *bureau de location*, where a plan of the theatre is shown. Seats secured thus are slightly more expensive than those demanded *au bureau* (at the door). The most important theatre is the Théâtre Français on the S.W. of the Palais Royal.

The performances of the Opera take place on Mondays, Wednesdays, and Fridays, and, in the winter, on Saturdays also.

History. – The founder of the *Merovingian dynasty* (of which few monarchs resided at Paris) was Clovis, *c.* 496. The *Carlovingian dynasty* was founded by Pepin le-Bref, 752. This dynasty was deposed, after the Norman invasion of 885, and the crown given to Count Eudes, who founded the Capetian dynasty. From this time France was ruled by –

Hugues Capet, 987.
Robert II. (le Pieux), 1031.
Henri I., 1031.
Philippe I., 1060.
Louis VI. (le Gros), 1108.
Louis VII. (le Jeune), 1137.
Philippe II. (Auguste), 1180.
Louis VIII. (le Lion), 1223.
Louis IX. (S. Louis), 1226.
Philippe III. (le Hardi), 1270.
Philippe IV. (le Bel), 1285.
Louis X. (le Hutin), 1314.
Philippe V. (le Long), 1316.
Charles IV. (le Bel), 1322.

House of Valois :—
Philippe VI., 1328.
Jean (le Bon), 1350.
Charles V. (le Sage), 1364.
Charles VI. (le Bien-aimé), 1380.
Charles VII., 1422.
Louis XI., 1461.
Charles VIII., 1483.
Louis XII. (Père du peuple), 1498.
François I., 1515.
Henri II., 1547.
François II., 1559.
Charles IX., 1560.
Henri III., 1574.

House of Bourbon :—
Henri IV., 1589.
Louis XIII., 1610.
Louis XIV., 1643.
Louis XV., 1715.
Louis XVI., 1774.

Republic.—Sept. 22, 1792–1799.
Napoleon I.—First Consul, Dec. 25, 1799.
Emperor, Dec. 2, 1804.

House of Bourbon :—
Louis XVIII., 1814.
Charles X., 1824.

Louis Philippe (d'Orléans), 1830.
Republic, 1848–1852.
Napoleon III.—President, Dec. 20, 1848.
Emperor, Dec. 2, 1852.
Republic proclaimed, Sept. 4, 1870.

CHAPTER I.

THE TUILERIES AND LOUVRE.

THOSE who visit Paris now, and look down the avenues of the Champs Elysées and gardens which lead to nothing at all, or mourn over the unmeaning desolate space once occupied by the central façade of the Tuileries, can scarcely realise the scene as it was before the Revolution of 1870. Then, between the beautiful chestnut avenues, across the brilliant flowers and quaint orange trees of the gardens, beyond the sparkling glory of the fountains, rose the majestic façade of a palace, infinitely harmonious in colour, indescribably picturesque and noble in form, interesting beyond description from its associations, appealing to the noblest and most touching recollections, which all its surroundings led up to and were glorified by, which was the centre and soul of Paris, the first spot to be visited by strangers, the one point in the capital which attracted the sympathies of the world.

It is all gone now. Malignant folly ruined it: apathetic and narrow-minded policy declined to restore and preserve it.

Till the beginning of the XVI. c. the site of the Tuileries was occupied by a manufactory of tiles, which existed in some of the open grounds belonging to the *courtille* of the Hospital of the Quinze Vingts, founded in the middle of the XIII. c. on a site which is now crossed by the Rue de Rivoli.

'This Pallace is called Tuilleries, because heretofore they used to burn tile there, before the Pallace was built. For this French word Tuillerie doth signifie in the French a place for burning of tile.'—*Coryat's 'Crudities,'* 1611.

It was in 1518 that Louise de Savoie, Duchesse d'Angoulême, mother of François I., finding the Hôtel des Tournelles an unhealthy residence, on account of its neighbourhood to the great drain of the Marais, obtained the Tuileries—*terra Tegulariorum*—from her son, with the neighbouring villa of Nicolas de Neufville, Secrétaire des Finances. Louise died in 1531, and her villa continued to be a prize given to favourites in the royal household, till Catherine de Medicis greatly enlarged the domain of the Tuileries by purchase, and employed Philibert Delorme to built a magnificent palace there. He erected the façade towards the gardens, till lately the admiration of Europe, and his work—'le grand avant-corps du milieu'—was continued by Jean Bullant, who built the pavilions at either end of his façade. This was continued by Du Cerceau under Henri IV. to the Pavillon de Flore, close to the site then occupied by the Porte Neuve and the circular Tour du Bois belonging to the city walls, which ran behind the palace to the Porte S. Honoré, across the present site of the Place du Carrousel. Du Cerceau also continued the south side of the palace from the Pavillon de Flore, parallel with the Seine, inter-

rupting the line of the city walls by great galleries which connected his building with the Louvre. The space on the north still continued to be unoccupied, except by the detached buildings of the Grande Ecurie, until the north side of the palace, with the Pavillon de Marsan towards the Rue de Rivoli, was built for Louis XIV. by Levau and his son-in-law, François d'Orbay. Under the second empire the Tuileries was finally united on the north side with the Louvre, with which it thenceforth formed one vast palace. The Pavillon de Flore was rebuilt 1803–68.

The Tuileries was seldom inhabited by royalty till the present century. Under Louis XIV. Versailles became the royal residence. Louis XV. spent some time at the Tuileries during his minority and the regency, and comical are the accounts of the way in which his governess, Mme de Ventadour, faced there the difficulties of his education.

'Un jeune enfant, né d'une pauvre famille, et de l'âge de Louis XV., fut choisi pour son compagnon d'étude, et devint l'émule de ce roi, qui le prit en amitié. Chaque fois que Louis XV. manquait à ses devoirs, négligeait ses études, on punissait ou touchait son petit ami. Ce moyen inique eut peu de succès.' —*Mémoires de Dudos.*

After he grew up Louis XV. always resided at Versailles. Louis XVI. lived either at Versailles or S. Cloud, till he was brought to Paris as a prisoner to find the palace almost unfurnished. 'Tout y manquait, lits, tables, chaises, et jusqu' aux objets les plus nécessaires de la vie.' In a few days some of the furniture of the royal apartments at Versailles was brought to Paris, and the royal family then established themselves—the king, queen, and royal children in the central apartments on the ground floor and entresol of the left wing, Mme de Lamballe on the ground floor, and

Madame Elisabeth on the first floor of the Pavillon de Flore. Thus accommodated, they were compelled to reside at the Tuileries from October 6, 1789, to August 10, 1792. After the execution of Louis XVI. (condemned at the Manège) the Convention held its meetings at the Tuileries, till it was replaced by the Conseil des Anciens in 1796.

On February 1, 1800, Bonaparte came to reside at the Tuileries, which still bore placards inscribed with '10 Août, 1792. La royauté en France est abolie et ne se relèvera jamais.' 'Eh bien, Bourienne, nous voilà donc aux Tuileries. Maintenant il faut y rester,' were the first words of the future emperor to his faithful secretary on arriving. Henceforward regiments defiled through the court of the Tuileries every five days.

'C'est là que Bonaparte se laissait voir aux troupes et à la multitude toujours pressée d'accourir sur ses pas; maigre, pâle, penché sur son cheval, il intéressait et frappait à la fois, par une beauté grave et triste, par une apparence de mauvaise santé dont on commençait à s'inquiéter beaucoup, car jamais la conservation d'un homme n'avait été autant désirée que la sienne.'—*Thiers.*

The *fleurs-de-lis* were now picked out of the furniture of the Tuileries, and replaced by the bee of the Bonapartes. In the chapel Napoleon I. was married by Cardinal Fesch to Josephine (who had long been his wife by the civil bond), Berthier and Talleyrand being witnesses; in the palace he received Pius VII., who was given the Pavillon de Flore as a residence; thence he went to his coronation; there the different marriages of the imperial brothers and sisters took place; there the divorce of Josephine was pronounced; and there, in 1812, when intending to unite the Tuileries to the Louvre, he especially bade the architect to prepare vast apartments for the vassal sovereigns who would

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form part of his cortège on his triumphant return from Russia!

Napoleon I. fell, but the Tuileries continued to be the habitual seat of the executive power till 1870. At the Restoration of 1814 the last survivor of the five prisoners of the Temple, the Duchesse d'Angoulême, was received there by two hundred ladies dressed in white embroidered with the Bourbon lily. There she watched over the last hours of Louis XVIII., and there, through the reigns of Louis XVIII. and Charles X., she lived apart from the dissipations of the Court, in a room hung with white velvet, upon which lilac daisies had been worked by the hands of her mother and Madame Elisabeth, and in which, in an oratory, she kept the memorials of their last days—the cap which the queen had made with her own hands to wear at her trial; the handkerchief torn from the bosom of Madame Elisabeth on the scaffold; the coat, white cravat, and black silk waistcoat in which Louis XVI. had gone to death—all preserved in a drawer of the rude bench on which her brother had died.

Another revolution, and the numerous members of the Orleans family crossed the road from the Palais-Royal to reside at the Tuileries. Louis Philippe at once began to prepare for a revolution by making a fosse concealed by lilacs and screened by an iron balustrade along the garden front of the palace. But eighteen years of alternations of joy and mourning, public sympathy and unpopularity, were allowed to pass over the family, increasing the respect felt for the virtues of Marie-Amélie, and the want of confidence in the feeble king, before the end came in February 1848, two months after Louis Philippe had lost his right hand and directing moral influence in his strong-minded sister,

Madame Adélaïde, who died in the Pavillon de Flore, December 31, 1847. As King Louis Philippe passed out of the Tuileries into exile he uttered on the threshold the significant last words of his reign, 'Tout comme Charles Dix!'

From the time of the sudden death of the young Duc d'Orléans, July 13, 1842, his widow had lived for six years in the apartment which had belonged to him in the Pavillon de Marsan, turning it into a sanctuary.

'Pas un meuble ne fut changé de place; pas un objet ne fut enlevé: près de la cheminée était un grand fauteuil, sur lequel le prince avait jeté, tout déplié, le numéro du *Journal des Débats* du même jour, et ce journal ne fut pas relevé pendant six ans; le lit était défait, on ne le fit pas; la malle préparée pour le voyage de Plombières, où le duc devait aller retrouver la duchesse, resta ouverte.'—*Imbert de S. Amand.*

After the flight of the rest of the royal family on February 24, 1848, the Duchess, with her two children, escorted by her faithful brother-in-law, the Duc de Nemours, left the Tuileries to make her futile claim upon the protection and sympathy of the Chamber of Deputies. In the after sack of the Tuileries her rooms and the chapel were the only apartments respected. Two cartloads of the finest Sèvres china alone were destroyed, and the Orleans collection of pictures was cut to pieces.

On January 1, 1852, the second empire made its triumphal entry into the Tuileries in the person of Louis Napoleon. There on January 29, 1853, he was affianced to the beautiful Comtesse de Téba; there the Prince Imperial was born, March 16, 1856; there the empress, long the idol of fickle France, heard of the misfortune of Sedan; and thence she fled from the fury of the mob on September 4, 1870.

No sovereign should ever again inhabit the Tuileries. The palace, which had been four times already attacked by the people of Paris (June 20, 1792 ; August 10, 1792 ; July 29, 1830 ; February 24, 1848), was wilfully burnt by the Commune—by barrels of petroleum and gunpowder placed in the different rooms - May 23, 1871, after the troops from Versailles had entered the city. Internally, it was completely destroyed, but the walls, roofless and gutted, remained nearly entire, and the beautiful central pavilion of Philibert Delorme was almost entirely unhurt. Yet, through want of energy for their restoration, these, by far the most interesting ruins in France, were razed to the ground, and its greatest ornament and its central point of interest were thus lost to Paris for ever.

All that remains of the past now is the Tuileries garden, with its great orange trees in tubs and its vast population of statues. Most of these date from the Revolution ; but the older statues, brought hither from the gardens of Marly, are of the time of Louis XIV. As a work of art we may notice the Winter of Sébastien Stodtz (1655-1726). It was behind the statue of Venus Pudica, at one of the angles of the principal avenue, that Henri concealed himself when he fired upon Louis Philippe, July 29, 1846. The finest of all the sculptures are the equestrian statues by Antoine Coysevox, brought from Marly, and now placed on either side of the entrance from the Place de la Concorde.

'Ces deux admirables groupes, *La Renommée* et *Mercure*, étaient taillés dans deux énormes blocs de marbre, par l'artiste lui-même, qui en avait fait les modèles et qui inscrivit sur la plinthe du Mercure : *Ces deux groupes ont esté faits en deux ans.*' *Paul Lacroix*, '*Dix-huitième Siècle.*'

The original plan of the gardens, as laid out by Regnard

under Louis XIII. and afterwards by Levau and D'Orbay, was much altered by Lenôtre with a judgment which time has completely justified.

'Il a eu l'attention de ne commencer le *couvert* du jardin qu'a quatre-vingt deux toises de la façade du palais, pour laisser jouir cet édifice d'un air salubre, et il a enrichi le sol de cette partie découverte par des parterres de broderies à compartiments, entremêlés de massifs de gazon, qui peuvent être regardés comme autant des chefs-d'œuvres.' *Blondel.*

THE GARDENS OF THE TUILERIES.

The portion of the gardens nearest the Champs Elysées is laid out in groves of chestnut trees. There is a tradition that one of these trees heralds spring by flowering on March 22, on which day orthodox Parisians go to look for the phenomenon.

On either side of the gardens are raised terraces. That on the south above the Seine formerly ended in the hand-

some Porte de la Conférence (on the walls of Charles IX.), which was destroyed in 1730. It derived its name from the Spanish ambassadors having entered there to confer with Mazarin about the marriage of Maria Theresa with Louis XIV. The north terrace, above the Rue de Rivoli, is still one of the most popular promenades in Paris. Its western end, being the warmest and sunniest part of the garden, has obtained the name of *La Petite Provence*. Here it was that Louis XV. first saw Mlle de Romans, brought hither as a beautiful little girl to see the show of the king's entry, sent to inquire at the lemonade stall (existing then as now) who she was, and then took her away from her parents to become his mistress and the mother of the Abbé de Bourbon.[1] Along this same *Terrasse des Feuillants* his grandson, Louis XVI., and his family, escaped from the Tuileries on the terrible August 10, 1792, to take refuge in the National Assembly, then held in the Manège or riding-school, which joined the old buildings of the Couvent des Feuillants. Only two of the queen's ladies were permitted to accompany them, Mme de Lamballe as being a relation, and Mme de Tourzel as being governess of the Children of France.

"Dans le trajet à pas lents du palais aux Feuillants, Marie Antoinette pleure, elle essuie ses larmes et pleure encore. A travers la haie des grenadiers suisses et des grenadiers de la garde nationale, la populace l'entoure et la presse de si près que sa montre et sa bourse lui sont volées. Arrivée vis à vis le café de la Terrasse, c'est à peine si la reine s'aperçoit qu'elle enfonce dans des tas de feuilles. "Voilà bien des feuilles," dit le roi; "elles tombent de bonne heure cette année!" Au bas de l'escalier de la Terrasse, hommes et femmes, brandissant des bâtons, barrent le passage à la famille royale. "Non!" clame la foule, "ils n'entreront pas à l'Assemblée! Ils sont la

[1] Mme Campan, *Anecdotes*.

cause de tous nos malheurs ; il faut que cela finisse ! A bas ! à bas ! " La famille passe enfin.' — *De Goncourt*, ' *L'Hist. de Marie-Antoinette.*'

Nothing remains now of the old convent of the Feuillants (destroyed to make the Rue de Rivoli), which gave the terrace its name, and where the royal family spent the days from August 10 to 13 (when they were taken to the Temple) in cells, beneath which the people constantly demanded the death of the queen with cries of ' Jetez-nous sa tête ! ' [1]

Close to the Terrasse des Feuillants is the *Allée des Orangers*, where orange trees in tubs, many of them historic trees of great age, are placed in summer. In the groves of trees between this and the southern terrace are two hemicycles of white marble—*Carrés d Atalante*—which are interesting as having been erected from a fancy of Robespierre in 1793, that the old men might sit there to watch the floral games of youth.

In the gardens, where Horace Walpole was so surprised to find in reality the lopped trees and clipped and trimmed nature portrayed in the pictures of Watteau, we may recall many of the scenes of which those and other pictures of the time are perhaps the best existing record. Here Louis XIII. as a boy was taught to build little fortresses. Here Arthur Young (January 1790) saw the Dauphin (Louis XVII.), ' a pretty good-natured looking boy of five or six years old,' at work with his little rake and hoe in his miniature railed-off garden, but not without a guard of two grenadiers. Here also, of the early days of the Revolution, Chateaubriand wrote :—

' Le palais des Tuileries, grande geôle remplie de condamnés, s'élevait au milieu des fêtes de la destruction. Les sentenciés

[1] Lettre de M. Aubier.

jouaient aussi en attendant la *charrette*, la *tonte*, la *chemise rouge* qu'on avait mise sécher, et l'on voyait à travers les fenêtres les éblouissantes illuminations du cercle de la reine.' — *Mémoires d'Outre-Tombe.*

Here also it was that (March 20, 1811) the vast breathless multitude waited for the sound of the guns which were to announce the birth of a child of Napoleon and Marie Louise, and burst into a shout of joy when the twenty-second gun made known that the child was a son—the King of Rome.

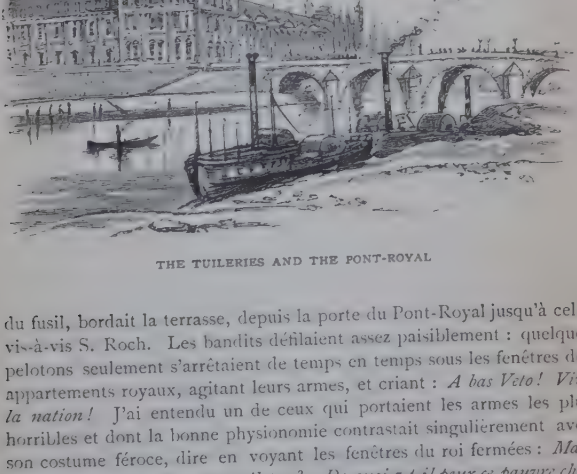
'Une tradition qui demeurera éternellement vivante, sera celle du 20 mars 1811, lorsque le premier coup de canon annonça enfin que Marie-Louise était mère. . . . A ce premier retentissement, tout ce qui marchait s'arrêta . . . . tout. Dans une seconde, la grande ville fut frappée de silence comme par enchantement. . . . Le mot d'affaires le plus important, la parole d'amour la plus délirante, tout fut suspendu . . . . et sans le retentissement du canon, on aurait cru être dans cette ville des Mille et une Nuits, qu'un coup de baguette pétrifia. . . . Puis un vingt-deuxième coup tonna enfin dans le silence! . . . . Alors *un seul cri, un seul*! . . . . mais poussé par un million de voix, retentit dans Paris et fit trembler les murs de ce même palais où venait de naître le fils du héros, et autour duquel la foule était si pressée, qu'un moucheron n'aurait pu se poser en terre.' — *Mémoires de la Duchesse d'Abrantès.*

A similar crowd waited here, March 16, 1856, for the birth of the brave and unfortunate prince who was the son of Napoleon III. and Eugénie de Guzman.

In the palace which looked upon the garden Napoleon II. at five years old had been taught to 'représenter noblement et avec grâce,' receiving a mimic Court every Sunday.

But all the memories of the Tuileries sink into insignificance compared with those which surround the events of 1792. Weber, 'frère de lait' of Marie Antoinette, describes how he was driving by the Seine on the afternoon of June 20.

‘ Revenant le long du quai, j'ai vu la porte vis-à-vis le Pont-Royal ouverte ; et tout le monde y entrant, je suis descendu de voiture et je me suis mêlé à la foule, ne doutant pas qu'il n'y eût là beaucoup d'honnêtes gens prêts à se jeter dans le château pour défendre les jours du roi, s'ils étaient menacés ; et en effet j'en ai trouvé un grand nombre. J'ai demandé à plusieurs combien ils étaient : ils m'ont répondu, “ Six à sept cents.” Il y avait quarante mille bandits ! Au reste, à peine entré dans le jardin, je n'ai plus vu l'image du danger. Un triple rang de gardes nationales, les deux derniers ayant la baïonnette au bout



THE TUILERIES AND THE PONT-ROYAL

du fusil, bordait la terrasse, depuis la porte du Pont-Royal jusqu'à celle vis-à-vis S. Roch. Les bandits défilaient assez paisiblement : quelques pelotons seulement s'arrêtaient de temps en temps sous les fenêtres des appartements royaux, agitant leurs armes, et criant : *A bas Veto ! Vive la nation !* J'ai entendu un de ceux qui portaient les armes les plus horribles et dont la bonne physionomie contrastait singulièrement avec son costume féroce, dire en voyant les fenêtres du roi fermées : *Mais pourquoi dont ne se montre-t-il pas ? De quoi a-t-il peur ce pauvre cher homme ? Nous ne voulons pas lui faire du mal.* J'ai entendu répéter cet ancien propos, *On le trompe* ; un autre répliquait : *Mais aussi pourquoi croit-il plutôt six hommes que sept cent quarante-cinq ? On lui a donné un veto, il ne sait pas le gouverner.* Une machine énorme,

taillée comme les tables de la loi de Moïse, et sur laquelle était écrite en lettres d'or la déclaration des droits de l'homme, était la grande relique de la procession. A côté des femmes qui portaient des sabres et des broches, on voyait des hommes porter des branches d'olivier. Les bonnets rouges étaient par milliers, et à chaque fusil ou à chaque pique pendait une banderole sur laquelle on lisait : *La constitution ou la mort !*'

Later in the day the masses of the people advanced upon the palace. The guard then fraternised with the invaders, and a cannon was pointed at the inner entrance of the king's apartments. Louis XVI., perfectly calm in the midst of danger, urged Marie Antoinette to secure her children, and, followed only by his heroic sister Elizabeth, who insisted upon sharing his fate, went down to the entrance. 'Let them think I am the queen,' said the princess, as they shouted for the head of Marie Antoinette, 'that she may have time to escape.'

'"Toute défense est inutile," dit le roi ; "il n'y a plus qu'un parti à prendre, c'est de leur ouvrir la porte et de se présenter avec calme," et en même temps il ordonna au suisse Edouard d'ouvrir. Celui-ci obéit, et toute cette foule, qui croyait le monarque caché, manifesta un instant de surprise. Ses amis profitent de ce moment pour le faire monter sur un entablement où il fût moins exposé aux fureurs individuelles de ceux qui en voulaient à sa vie. Ce fut M. de Bougainville qui imagina cet expédient. M. Deloque et ses autres amis se pressent autour de cette tablette et lui font un rempart. Le spectacle qui se présentait alors devant le roi était horrible. Du milieu de cette populace immonde, formée d'hommes de tous les pays, mais plus particulièrement de gens sans aveu des contrées méridionales, il voyait s'élever trois espèces d'enseignes, l'une formée d'un fer qui ressemblait à la machine fameuse appelée guillotine, avec cette inscription : "Pour le tyran." La seconde représentait une femme à une potence, avec ces mots : "Pour Antoinette." Sur la troisième, on voyait un morceau de chair en forme de cœur, cloué à une planche, avec cette inscription : "Pour les prêtres et les aristocrates."

'Pendant près de quatre heures, ceux qui marchaient sous ces

épouvantables étendards dirigèrent, pardessus les têtes du groupe, leurs piques vers le roi, en lui disant de sanctionner le décret contre les prêtres, à peine de déchéance ou de mort, et il répondit constamment : "Je renoncerais plutôt à la couronne que de participer à une pareille tyrannie des consciences." Pour prouver sa résignation, il se laissa, en disant ces mots, placer le bonnet rouge sur la tête par un très-beau jeune homme, nommé Clément.

'On lui présenta une bouteille en lui proposant de boire aux patriotes. "Cela est empoisonné," lui dit tout bas son voisin, et il réplique : "Eh bien, je mourrai sans sanctionner." Il boit sans hésiter. "On a voulu seulement effrayer Votre Majesté," lui dit quelque temps après un grenadier de la garde nationale, croyant qu'il avait besoin d'être rassuré. "Vous voyez qu'il est calme," lui dit le roi en lui prenant la main et la mettant sur son cœur ; "on est tranquille en faisant son devoir."'—*Beaulieu, 'Essais historiques.'*

Mme Campan describes the scene in the interior of the Palace.

'La reine n'avait pu parvenir jusqu'au roi ; elle était dans la salle du conseil, et on avait eu de même l'idée de la placer derrière la grande table, pour la garantir, autant que possible, de l'approche de ces barbares. Dans cette horrible situation, conservant un maintien noble et décent, elle tenait le dauphin devant elle, assis sur la table. Madame était à ses côtés ; Mme la Princesse de Lamballe, la Princesse de Tarante, Mmes de Roche-Aymon, de Tourzel et de Mackau l'environnaient. Elle avait attaché à sa tête une cocarde aux trois couleurs, qu'un garde nationale lui avait donnée. Le pauvre petit dauphin était, ainsi que le roi, affublé d'un énorme bonnet rouge. La horde défila devant cette table ; les espèces d'étendards qu'elle portait étaient des symboles de la plus atroce barbarie. Il y en avait un qui représentait une potence à laquelle une méchante poupée était suspendue ; ces mots étaient écrits au bas : *Marie-Antoinette à la lanterne.* Un autre était une planche sur laquelle on avait fixé un cœur de bœuf, autour duquel était écrit : *Cœur de Louis XVI.*

'L'une des plus furieuses jacobines qui défilaient avec ces misérables s'arrêta pour vomir mille imprécations contre la reine. Sa Majesté lui demanda si elle l'avait jamais vue : elle lui répondit que non ; si elle lui avait fait quelque mal personnel : sa réponse fut la même ; mais elle ajouta : "C'est vous qui faites le malheur de la nation." "On vous l'a dit," reprit la reine, "on vous a trompée. Epouse d'un

roi de France, mère du dauphin, je suis Française, jamais je ne reverrai mon pays, je ne puis être heureuse ou malheureuse qu'en France ; j'étais heureuse quand vous m'aimiez." Cette mégère se mit à pleurer, à lui demander pardon, à lui dire : " C'est que je ne vous connaissais pas ; je vois que vous êtes bien bonne."

' Il était huit heures quand le palais fut entièrement évacué. *Mémoires.*

Yet the horrors of this terrible day paled before those of August 10, 1792.

' A minuit, le tocsin se fit entendre aux Cordeliers : en peu d'instants il sonna dans tout Paris. On battit la générale dans tous les quartiers ; le bruit du canon se mêlait, par intervalles, à celui des tambours. Les séditieux se rassemblèrent dans les sections ; les troupes le long des quais accouraient de tous côtés. Des assassins, armés de poignards n'attendaient que le moment de pénétrer dans la pièce qui renfermait la famille royale, et de l'exterminer. Les colonnes factieuses s'ébranlèrent et se mirent en marche sans rencontrer d'obstacles. Un officier municipal avait annoncé, de sa propre autorité, la plupart des dispositions de défense. Le Pont-Neuf, dégarni de troupes et de canons, laissait aux séditieux toute la facilité de marcher sur le château. Des pelotons de troupes, distribués dans le jardin, dans les cours et dans l'intérieur du palais, étaient alors la seule ressource ; encore n'avaient-ils point de chefs pour diriger leurs mouvements aucun chef expérimenté. Les officiers qui les commandaient, tirés de la bourgeoisie de Paris et presque tous de professions étrangères au métier des armes, n'avaient point cette connaissance de la tactique, ni cette résolution que demandaient les conjonctures.—*Hue,* ' *Mémoires.*'

' Les suisses étaient rangés comme de véritables murailles, et dans ce silence militaire qui contrastait avec la rumeur perpétuelle de la garde bourgeoise ; le roi fit connaître à M. de J., officier de l'état-major, le plan de défense que le général Viomenil avait préparé. M. de J. me dit après cette conférence particulière : " Mettez dans vos poches vos bijoux et votre argent : nos dangers sont inévitables, les moyens de défense sont nuls ; ils ne pourraient se trouver que dans la vigueur du roi, et c'est la seule vertu qui lui manque."

' A une heure après minuit, la reine et Madame Elisabeth dirent qu'ils allaient se coucher sur un canapé dans un cabinet des entresols, dont les fenêtres donnaient sur la cour des Tuileries.

' La reine me dit que le roi venait de lui refuser de passer son gilet

plastronné, qu'il y avait consenti le 14 juillet, parce qu'il allait simplement à une cérémonie, où l'on pouvait craindre le fer d'un assassin ; mais que dans un jour où son parti pouvait se battre contre les révolutionnaires il trouvait de la lâcheté à préserver ses jours par un semblable moyen.

'Pendant ce temps, Madame Elisabeth se dégageait de quelques vêtements qui la gênaient pour se coucher sur le canapé ; elle avait ôté de son fichu une épingle de cornaline, et avant de la poser sur la table elle me la montra, et me dit de lire une légende qui y était gravée autour d'une tige de lis. J'y lus ces mots : *Oubli des offenses, pardon des injures.* "Je crains bien," ajouta cette vertueuse princesse, "que cette maxime ait peu d'influence parmi nos ennemis, mais elle ne doit pas nous en être moins chère."

'La reine m'ordonna de m'asseoir auprès d'elle ; les deux princesses ne pouvaient dormir ; elles s'entretenaient douloureusement sur leur situation, lorsqu'un coup de fusil fut tiré dans la cour. Elles quittèrent l'une et l'autre le canapé en disant : "Voilà le premier coup de feu ; ce ne sera pas malheureusement le dernier ; montons chez le roi." La reine me dit de la suivre ; plusieurs de ses femmes vinrent avec moi.'—*Mme Campan*, '*Mémoires.*'

'Entre quatre et cinq heures du matin, la reine et Madame Elisabeth étaient dans le cabinet du conseil. L'un des chefs de légion entra, "Voilà," dit-il aux deux princesses, "voilà votre dernier jour ; le peuple est le plus fort : quel carnage il y aura." "Monsieur," répondit la reine, "sauvez le roi, sauvez mes enfants." En même temps, cette mère éplorée courut à la chambre de Monsieur le Dauphin : je la suivis. Le jeune prince s'éveilla ; ses regards et ses caresses mêlèrent quelque douceur aux sentiments douloureux de l'amour maternel. "Maman," dit Monsieur le Dauphin en baisant les mains de la reine, "pourquoi feraient-ils du mal à papa? il est si bon!"'—*Hue*, '*Mémoires.*'

'La reine vint nous dire qu'elle n'espérait plus rien ; que M. Mandat, qui s'était rendu à l'hôtel de ville pour avoir de nouveaux ordres, venait d'être assassiné, et que sa tête était promenée dans les rues. Le jour était venu ; le roi, la reine, Madame Elisabeth, Madame et le Dauphin descendirent pour parcourir les rangs des sections de la garde nationale ; on cria *Vive le roi!* dans quelques endroits. J'étais à une fenêtre du côté du jardin ; je vis des canonniers quitter leurs postes et s'approcher du roi, lui mettant le poing sous le nez en l'insultant par les plus grossiers propos. MM. de Salvert et de Briges les éloignèrent avec vigueur. Le roi était pâle, comme s'il avait cessé d'exister. La famille royale rentra ; la reine me dit que tout

était perdu : que le roi n'avait montré aucune énergie, et que cette espèce de revue avait fait plus de mal que de bien. . . . Pendant ce temps les bandes nombreuses des faubourgs, armées de piques et de coutelas, remplissaient le Carrousel et les rues adjacentes aux Tuileries. Les sanguinaires Marseillais étaient à leur tête, les canons braqués contre le château. Dans cette extrémité, le conseil du roi envoya M. Dejoly, ministre de la justice, vers l'Assemblée, pour lui demander d'envoyer au roi une députation qui pût servir de sauvegarde au pouvoir exécutif. Sa perte était résolue : on passa à l'ordre du jour. A huit heures le département se rendit au château ; le procureur-syndic, voyant que la garde intérieure était prête à se réunir aux assaillants, entra dans le cabinet du roi, et demanda à lui parler en particulier.' — *Mme Campan*, '*Mémoires*.'

'M. Roederer se joignit aux ministres du roi, et d'un commun accord, tous le conjurèrent de se sauver avec sa famille et de se réfugier dans le sein de l'Assemblée nationale. "Ce n'est que là, sire," dit M. Roederer, "au milieu des représentants du peuple, que Votre Majesté, que la reine, que la famille royale peuvent être en sûreté. Venez, fuyons : encore un quart d'heure, et la retraite ne dépendra peut-être plus de nous." Le roi hésitait ; la reine témoignait le plus vif mécontentement. "Quoi !" disait elle, "nous sommes seuls, personne ne peut agir . . . ." "Oui, madame, seuls ; l'action est inutile, la résistance impossible."' — *Montjoie*, '*Hist. de Marie-Antoinette*.'

'Les commissaires, s'apercevant que toutes les personnes qui, par devoir ou par zèle, s'étaient réunies dans les appartements de leurs Majestés, résolues de les défendre ou de périr avec elles, se disposaient à les accompagner, firent tous leurs efforts pour s'y opposer . . . . Roederer s'adressant tantôt au roi, tantôt à la reine, leur représentait avec chaleur qu'un "tel cortège, irritant encore plus la fureur du peuple, ne pouvait qu'ajouter à leurs dangers."' Leurs Majestés ne songèrent qu'à celui auquel se dévouaient leurs serviteurs fidèles ; et, ne prévoyant point le péril plus grand encore auquel ils allaient rester exposés, nous priaient tous avec instance de ne pas les suivre.' — *Weber*, '*Mémoires*.'

'La reine n'emmena avec elle que Mme la princesse de Lamballe et Mme de Tourzel. La princesse de Tarente et Mme de Roche-Aymon se désolaient d'être laissées aux Tuileries. Elles descendirent ainsi que toute la chambre dans l'appartement de la reine.

'Nous vîmes défiler la famille royale entre deux haies formées par

les grenadiers suisses et ceux des bataillons des Petits-Pères et des Filles-Saint-Thomas. Ils étaient si pressés par la foule que pendant ce court trajet la reine fut volée de sa montre et de sa bourse. Un homme d'une stature épouvantable et d'une figure atroce, tel qu'on voit à la tête de toutes les insurrections, s'approche du dauphin que la reine tenait par la main, l'enleve et le prend dans ses bras. La reine fit un cri d'effroi, et fut près de s'evanouir. Cet homme lui dit : "N'ayez pas peur, je ne veux pas lui faire de mal : " et il le lui rendit à l'entrée de la salle.

' Les assaillants ignoraient que le roi et sa famille se fussent rendus au sein de l'assemblée ; et ceux qui défendaient le palais du côté des cours l'ignoraient de même : on a présumé que s'ils en eussent été instruits le siège n'eût pas eu lieu.

' Les Marseillais commencent par chasser de leurs postes plusieurs Suisses, qui cedent sans résistance ; quelques-uns des assaillants se mettent à les fusiller ; les officiers suisses, outrés de voir ainsi tomber leurs soldats, et croyant, peut-être, que le roi était encore aux Tuileries, ordonnent à un bataillon de faire feu. Le désordre se met parmi les agresseurs, le Carrousel est nettoyé en un instant ; mais bientôt ils reviennent animés de fureur et de vengeance. Les Suisses n'étaient qu'au nombre de huit cents ; ils se replient dans l'intérieur du château ; des portes sont enfoncées par le canon, d'autres brisées à coups de hache ; le peuple se précipite de toutes parts dans l'intérieur du palais ; presque tous les Suisses sont massacrés ; des nobles, fuyant par la galerie qui conduit au Louvre, sont poignardés ou tués à coups de pistolet ; on jette leurs corps par les fenêtres. MM. Pallas et de Marchais, huissiers de la chambre du roi, sont tués en défendant la porte de la salle du conseil ; beaucoup d'autres serviteurs du roi tombent victimes de leur attachement pour leur maître. Je cite ces deux personnes, parce que, le chapeau enfoncé, l'épée à la main, ils criaient en se défendant avec une inutile mais louable valeur : "Nous ne voulons plus vivre, c'est notre poste, nous devons y mourir." M. Diet se conduisit de même à la porte de la chambre à coucher de la reine ; il éprouva le même sort. Mme la princesse de Tarente avait heureusement fait ouvrir la porte d'entrée de l'appartement ; sans quoi, cette horrible bande, en voyant plusieurs femmes réunies dans le salon de la reine, eût pensé qu'elle y était, et nous eût sur-le-champ massacrées, si sa fureur eût été augmentée par la résistance. Cependant nous allions toutes périr, quand un homme à longue barbe, en criant de la part de Pétion : *Faites grâce aux femmes : ne déshonorez pas la nation!* Un incident particulier me mit encore plus en danger

que les autres. Dans mon trouble, je crus, un moment avant l'entrée des assaillants chez la reine, que ma sœur n'était pas parmi le groupe des femmes qui y étaient réunies, et je montai dans un entresol où je supposais qu'elle s'était refugiée, pour l'engager à en descendre, imaginant qu'il importait à notre salut de n'être pas séparées. Je ne la trouvais pas dans cette pièce ; je n'y vis que nos femmes de chambre et l'un des deux heiduques de la reine, homme d'une très haute taille et d'une physionomie tout à fait martiale. Je le vis pâle et assis sur un lit ; je lui criai : "Sauvez-vous, les valets de pied et nos gens le sont déjà." "Je ne le puis," me dit cet homme, "je suis mort de peur." Comme il disait ces mots, j'entends une troupe d'hommes monter précipitamment l'escalier : il se jettent sur lui, je le vois assassiner. Je cours vers l'escalier, suivie de nos femmes. Les assassins quittent l'heiduque pour venir à moi. Ces femmes se jettent à leurs pieds, et saisissent les sabres. Le peu de largeur de l'escalier gênait les assassins ; mais j'avais déjà senti une main terrible s'enfoncer dans mon dos, pour me saisir par mes vêtements, lorsqu'on cria à bas de l'escalier : "Que faites-vous là haut ?" L'horrible Marseillais qui allait me massacrer répondit un *hein* dont le son ne sortira jamais de ma mémoire. L'autre voix répondit ces seuls mots : *On ne tue pas les femmes.*

'J'étais à genoux, mon bourreau me lâcha et me dit : *Lève-toi, coquine, la nation te fait grâce.* La grossièreté de ces paroles ne m'empêcha pas d'éprouver soudain un sentiment inexprimable qui tenait presque autant à l'amour de la vie qu'à l'idée que j'allais revoir mon fils et tout ce qui m'était cher. Un instant auparavant, j'avais moins pensé à la mort que pressenti la douleur que m'allait causer le fer suspendu sur ma tête.

'Cinq ou six hommes s'emparèrent de moi et de mes femmes, et, nous ayant fait monter sur les parquettes placées devant les fenêtres, nous ordonnèrent de crier *Vive la nation !*

'Je passai par-dessus plusieurs cadavres : je reconnus celui du vieux vicomte de Broves. La reine, au commencement de la nuit, m'avait envoyée lui dire, ainsi qu'à un autre vieillard, qu'elle voulait qu'ils se retirassent chez eux. "Nous n'avons que trop obéi aux ordres du roi, dans toutes les circonstances," me répondirent ces braves gens, "où il aurait fallu exposer nos jours pour le sauver ; cette fois nous n'obéirons pas, et garderons seulement le souvenir des bontés de la reine."

'Mme la Roche-Aymon et sa fille, Mlle Pauline de Tourzel, Mme de Ginestoux, dame de la Princesse de Lamballe, les autres

femmes de la reine et le vieux comte d'Affry, furent menés ensemble dans les prisons de l'Abbaye. —*Mme Campan*, '*Mémoires*.'

The palace of the Tuileries is destroyed, but the Louvre still remains to us.

On the site of a hunting lodge which Dagobert had built in the woods which then extended to the Seine, Philippe Auguste, in 1200, erected a fortress, to which S. Louis added a great hall which was called by his name. The fortress was used as a state prison, and its position was at first outside the city, in which it was enclosed in 1367. From the great dungeon tower in the centre of this castle,[1] which was called the Louvre, all the great fiefs in France had their source. When the great feudatories came to take or renew the feudal oath, it was there that the ceremony took place. Thus when François I. destroyed the great tower of the Louvre in the building of his new palace, the expression that the fiefs were held *de la tour du Louvre* was changed to *de la cour du Louvre*.[2]

The Louvre was greatly enlarged by Charles V. who added many towers and surrounded it with a moat which was supplied from the Seine. He made the palace into a complete rectangle, always preserving the great central dungeon tower. In spite, however, of his additions, space was wanting in the labyrinthine apartments of the Louvre for his splendid receptions, such as that of the Duc de

[1] The prisoners in this tower included—Ferrand, Comte de Flandres, 1214 (after the victory of Bouvines); Enguerrand de Coucy; Guy, Comte de Flandres, 1299; Louis, Comte de Flandres, 1322; Enguerrand de Marigny; Jean IV., Duc de Bretagne; Charles II., King of Navarre; le Captal de Buch, Jean de Grailly; and Jean II., Duc d'Alençon.

[2] A fragment of the XIII. c. fortress remains in one of the walls of the Salle des Cariatides. To the left of the window, concealed by a door, is a winding staircase of the original building.

Bretagne in 1388, so he only inhabited the fortress for a short time, and devoted himself principally to building the Hôtel S. Paul, the royal residence till Charles VII. left it for the neighbouring Hôtel des Tournelles, which was the Parisian residence of Louis XI., Charles VIII., Louis XII. and François I. When the Emperor Charles V. was coming to Paris, François decorated the old palace of the Louvre for his reception. This drew attention to its dilapidated state, and he determined to rebuild it. The great tower, as strong as the day it was built, took five months (1527) to destroy. It was especially regretted by the populace, because they lost the pleasure of seeing great lords imprisoned there. The cost of demolition was enormous, 'et fist ce faire le roy pour appliquer le chasteau du Louvre, logis de plaisance.' Under the renaissance, strongholds everywhere began to make way for *lieux de plaisance*. The existing palace was begun, under Pierre Lescot, in 1541.

'François 1er, voulant avoir dans Paris un palais digne de sa magnificence et dédaignant le vieux Louvre et l'hôtel des Tournelles, amas irrégulier de *tournelles* tourelles et de pavillons gothiques, avait fait demolir, des 1528, la grosse tour du Louvre, ce donjon de Philippe-Auguste duquel relevaient tous les fiefs du royaume. C'était démolir l'histoire elle même : c'était la monarchie de la renaissance abattant la vieille royauté feodale.'—*Martin*, 'Hist. de France.'

Lescot continued his work through the twelve years' reign of Henri II. The palace which he built was the whole western side of the court of the Vieux Louvre, and the wing which contains the *Galerie d'Apollon*. The pavilion which connected the two wings was called *Pavillon du Roi*. After the death of Henri II., his widow, Catherine de Medicis, left the Palais des Tournelles, and came with her children to live in the new palace, which she enlarged by erecting a

portico with rooms above it along the quay. It was whilst he was at work upon these buildings that the great sculptor Jean Goujon perished. On the day after the Massacre of S. Bartholomew he had gone as usual to his work upon a scaffold ; he thought that his art would save him, but a ball from an arquebus struck him down. In these buildings the Huguenot gentlemen, who were 'marqués à tuer,' fled from chamber to chamber, and from gallery to gallery, and were cut down one after another, except M. de Lezac, who took refuge within the *ruelle* of the bed of the Princess Marguerite, married six days before to the King of Navarre. 'Moi,' says the queen in her memoirs, 'sentant cet homme qui me tenait, je me jette à la ruelle, et lui après moi, me tenant toujours à travers le corps. Je ne connaissais point cet homme, et ne savais s'il venait là pour m'offenser, ou si les archers en voulaient à lui ou à moi. Nous crions tous deux et étions aussi effrayés l'un que l'autre.' The young bridegroom, Henri de Navarre, for whom Catherine de Medicis had made 'les noces vermeilles,' was amongst those whom she wished to save. The queen-mother 'grilla si bien, pour un matin, ses fenêtres, qu'il ne put jamais échapper, comme il en avait volonté.' According to Brantôme and d'Aubigné (neither of them at Paris at the time), Charles IX. stood at his chamber window, shooting down those who were taking refuge in the Pré-aux-Clercs.[1]

The Louvre was still inconveniently small for the number of persons who had to live in it. These, under Henri III., included four queens—the reigning queen, Louise de Vaudemont ; the queen-mother, Catherine de

[1] The window of the little gallery, marked by an inscription falsely recording this event as having taken place there, existed at the time, but was walled up.

Medicis ; the Queen of Navarre, Marguerite de Valois ; and Elizabeth d'Autriche, widow of Charles IX., usually known as 'la reine Blanche.' When Marie de Medicis, who measured palaces by the Florentine Pitti, arrived in France, she could not conceal her astonishment at the inferiority of the Louvre. 'Plusieurs foys,' says Cheverny, 'je lui ai ouy répéter depuys qu'elle ne fust jamais presqu'en toute sa vie si estonnée et effrayée, croyant que ce n'estoit le Louvre, ou que l'on faisoit cela pour se moquer d'elle.'

Henri IV., therefore, wished, in 1595, to unite the buildings of Catherine de Medicis with the other palace which she had built, and which, under the name of the Tuileries, was still outside the limits of the town. For this purpose, he ordered Antoine du Cerceau[1] to erect the (original) *Pavillon de Flore* beyond the south extremity of the Tuileries and to unite it to the Tuileries of Philibert Delorme on one side, and to the Louvre on the other, by buildings which extended to the pavilion which under Louis XV. took the name of de Lesdiguières, from a neighbouring hôtel, enclosing the three arches called *Guichets des S. Pères*, by which carriages cross from the banks of the Seine to the Rue de Rivoli. The porticoes of Catherine de Medicis were then enclosed, and an upper story added to make them harmonise with the later constructions.

From this time no one touched the Louvre till the supremacy of Richelieu, who demolished all that remained of the old feudal buildings (the north and east façades) and employed Antoine le Mercier to continue the palace. Intending to double the dimensions of the original plan, this great architect used each of the existing wings as the

[1] All the plans of Du Cerceau still exist.

half of a façade for his new Louvre, and built two others on the same plan, so as to make the building a perfect square. Whilst the minority of Louis XIV. lasted, Anne of Austria lived with her children at the Palais-Cardinal, now Palais-Royal, but Levau was employed to continue the works at the Louvre, and an apartment there was bestowed upon the exiled Henrietta Maria of England (daughter of Henri IV.), who was treated with the greatest generosity by her sister-in-law. A number of hotels of the nobility—de Bourbon, de Longueville, de Villequier, d'Aumont—had hitherto occupied the ground close to the Louvre, but those on the east side were now demolished, and all the architects of France were invited to compete with designs for a façade which should be of such magnificence as to satisfy Colbert, while Bernini, then at the height of his fame, was summoned from Italy for the same purpose. The plans chosen were those of Claude Perrault, who built the east façade, adorned with twenty-eight Corinthian pillars, called the *Colonnade du Louvre*, for Louis XIV., 1665–70. Levau died of grief because his plan—a very noble one—was not chosen. Still, the Louvre remained unfinished, so that Parisians used to say the only chance of seeing it completed would be to make it over to one of the four great mendicant Orders, to hold their chapters and lodge their General there. Louis XV. and XVI. did nothing more than repair the buildings already existing, and then came the Revolution. Even in the time of Napoleon I., the space between the Louvre and the Tuileries was invaded by a number of narrow, dirty streets, which, with the royal stables and several private hotels, destroyed the effect of the two palaces. After the Revolution of 1848, these were swept away, and Napoleon III.,

from the commencement of his power, determined to unite the Louvre and the Tuileries into one great whole. This was carried out and completed in 1857. The difference of the axis of the two palaces was then cleverly concealed by the arrangement of buildings which enclose the '*Square du Louvre*,' though the destruction of the Tuileries has since rendered the design ineffectual.

Entering the Louvre from the Rue de Rivoli by one of the five entrances under the *Pavillon de Rohan* in the north façade, we find ourselves in the *Place du Carrousel* of Napoleon I., which is a great enlargement of the little square in front of the Tuileries occupying the site of the 'Jardin de Mademoiselle' (de Montpensier), and originally named from a carrousel or tournament which Louis XIV. gave there in 1662. In the centre of the grille of what was formerly the court of the Tuileries still stands the graceful *Arc de Triomphe du Carrousel*, built in 1806, by Fontaine and Percier, for Napoleon I. The car and horses which surmount it are modelled in imitation of the famous horses of S. Mark, restored to Venice by the Allies; the figures and reliefs commemorate the successes of the first emperor at Austerlitz, Ulm, Presburg, Vienna, and Munich. The initials and monograms of their different builders mark many of the surrounding buildings. Opposite the point at which we entered, is the *Pavillon de Lesdiguières*, dividing the renaissance Louvre of Charles IX., adorned with Tuscan columns supporting mezzanini, from the later buildings continued under Louis XIV., which have no mezzanini, and where the pediments rest on coupled Corinthian columns as a stylobate. The modern buildings on the north-east, occupy the site of the Hôtel de Longueville,

famous for the intrigues of the Fronde,[1] and those on the south-east beyond the entrance of the Square du Louvre that of the church of S. Thomas du Louvre, which fell in upon its congregation, October 15, 1739. The buildings of Napoleon III. are surrounded by statues of eminent Frenchmen. All around is magnificence —

> 'Le palais pompeux, dont la France s'honore.'
>
> *Voltaire*, '*Henriade*.'

The most interesting associations of the Place du Carrousel are those which belong to the fruitless flight of the royal family on June 20, 1790.

'Madame Elisabeth sortit la première avec Madame Royale, suivie, à peu de distance, de Mme de Tourzel emmenant Monseigneur le Dauphin. L'un des trois gardes du corps l'accompagnait. Soit hasard, soit fait exprès, une des sentinelles des cours, qui, en se promenant, croisait le chemin par où les deux princesses devaient passer, tourna le dos au moment où il était près d'elles, et allait les rencontrer. Madame Royale le remarqua, et dit tout bas à Madame Elisabeth :

[1] This famous mansion, originally called Hôtel de Vieuville, was built by Clément Metezeau for the Marquis de Vieuville. He sold it, 1620, to the Duc de Luynes (the tyrant minister of Louis XIII.), who died in the following year. His widow sold it to Claude de Lorraine, Duc de Chevreuse, whom she afterwards married, and who received the Duke of Buckingham here when he came over to fetch Henrietta Maria. The duchess, celebrated in a thousand love-affairs, was driven into exile by the enmity of Richelieu, and at his death only came back to be again banished for a time by the influence of Mazarin. She returned, however, to make her hôtel a centre for the intrigues of the Fronde, seconded by her daughter, 'qui avait les yeux capables d'embraser toute la terre' (Mme de Motteville), and by the Duchesse de Longueville, 'l'héroïne de la Fronde,' who eventually purchased the hôtel and gave it a new name. Her daughter-in-law, the Duchesse de Nemours, bequeathed the hôtel to Henri de Bourbon, Prince de Neuchâtel, whose daughter brought it back by marriage into the family of Luynes. The hôtel existed in a degraded condition till 1832, when it was pulled down to enlarge the Place du Carrousel. Another building, demolished about the same time, was the church of S. Louis du Louvre, where a protestant congregation continued to worship during the great Revolution (John Moore, *Journal of Residence in France*, December 1792), and which contained the tomb of Cardinal Fleury, the Prime Minister of Louis XV. (who had proposed to pull down the Louvre and sell the materials), represented expiring in the arms of Religion.

Ma tante, nous sommes reconnues. Cependant elles sortirent des cours sans être remarquées, et se rendirent, suivies, comme je l'ai déjà dit, de Mme de Tourzel et du jeune prince, sur le Petit-Carrousel, au coin de la rue de l'Echelle, où M. de Fersen les attendait avec une voiture. C'était un carrosse de remise, ressemblant assez, par sa forme et les chevaux qui le menaient, à ce qu'on appelle à Paris un fiacre ; il l'avait loué dans un quartier éloigné, et c'était lui qui servait de cocher, habillé comme le sont ces espèces de cochers. Il était si bien déguisé, que pendant qu'il attendait, ayant déjà dans sa voiture les deux princesses, Monseigneur le Dauphin et Mme de Tourzel, un fiacre vide s'étant arrêté près de lui, le cocher, qui croyait parler à l'un de ses camarades, l'attaqua de conversation sur ce qui peut en faire le sujet ordinaire entre gens de cette espèce : elle dura assez longtemps, et M. de Fersen la soutint avec assez de présence d'esprit dans le jargon de cocher de remise, pour ne donner aucun soupçon à son confrère. Il s'en débarrassa après lui avoir donné une prise de tabac dans une mauvaise tabatière qu'il avait. Peu de temps après, le roi arriva, accompagné du second garde du corps : il y eut un assez long intervalle entre sa sortie et celle de la première bande, mais elle ne fut pas moins heureuse, quoiqu'une de ses boucles de souliers s'étant cassée assez près du sentinelle de la porte du Carrousel, il fut obligé de la raccommoder presque sous ses yeux. La reine, qui devait sortir la dernière, se fit attendre plus d'une demi-heure, et donna bien des inquiétudes aux voyageurs. On lui avait laissé le troisième garde du corps pour l'accompagner et lui donner le bras. Tout alla bien jusqu'à la grande porte de la cour royale ; mais, au moment où elle sortait, elle voit venir la voiture de M. de la Fayette, avec des flambeaux et ses gardes ordinaires ; il rentrait chez lui, et traversait le Carrousel pour gagner le Pont-Royal. La reine avait un chapeau qui lui couvrait le visage. La nuit était fort obscure : elle se rangea près de la muraille, pour laisser passer la voiture de M. de la Fayette. Après avoir échappé à ce danger, elle dit à son garde du corps de la conduire sur le Petit-Carrousel, au coin de la rue de l'Echelle, c'est-à-dire à deux cents pas de l'endroit où ils étaient. Son guide connaissait encore moins Paris qu'elle ; il était trop dangereux de demander le chemin, si près de la porte des Tuileries ; ils tournèrent au hasard à droite, tandis qu'ils devaient prendre à gauche, passèrent les guichets du Louvre, traversèrent le Pont-Royal, et errèrent assez longtemps sur les quais et dans la rue du Bac. Il fallut enfin se résoudre à demander leur chemin. Une sentinelle du pont le leur indiqua : il leur fallut revenir sur leurs pas, repasser sous les guichets, et longer les

cours des Tuileries pour arriver à la rue de l'Echelle. Ils parvinrent enfin à la voiture, sans autre accident que du temps perdu. Mais c'en était un trop réel ; le prix de chaque minute était incalculable.

'Toute l'illustre caravane étant réunie, on se mit en route pour aller joindre la voiture qui attendait au delà de la barrière Saint-Martin.'—*Weber*, '*Mémoires.*'

Under the Consulate, the Place du Carrousel was the scene of the weekly reviews of Napoleon I.

'C'était un spectacle curieux que celui de ces parades, surtout celles du consulat. Sous l'empire, elles pouvaient être plus magnifiques ; mais en 1800, leur splendeur était tout nationale ; c'était la gloire de la France qu'on voyait dans ces escadrons, ces bataillons, qui, soit qu'ils fussent conscrits ou vieux soldats, faisaient autant trembler l'étranger qui les regardait des fenêtres du palais.'—*Mémoires de la Duchesse d'Abrantès.*

The Place was constantly used for military pageants under the first empire, and of these none took a greater hold upon the spectators than the reviews of the Old Guard by Napoleon I.

'C'était dans ce vaste carré que se tenaient les régiments de la vieille garde qui allaient être passés en revue. Ils présentaient en face du palais d'imposantes lignes bleues de vingt rangs de profondeur. Au delà de l'enceinte, et dans le Carrousel, se trouvaient sur d'autres lignes parallèles plusieurs régiments d'infanterie et de cavalerie prêts, au moindre signal, à manœuvrer pour passer sous l'arc triomphal qui orne le milieu de la grille, et sur le haut duquel se voyaient, à cette époque, les magnifiques chevaux de Venise. La musique des régiments avait été se placer de chaque côté des galeries du Louvre, et ces deux orchestres militaires y étaient masqués par les lanciers polonais de service. Une grande partie du carré sablé restait vide comme une arène préparée pour les mouvements de tous ces corps silencieux. Ces masses, disposées avec la symétrie de l'art militaire, réfléchissaient les rayons du soleil par le feu triangulaire de dix mille baïonnettes étincelantes. L'air agitait tous les plumets des soldats en les faisant ondoyer comme les arbres d'une forêt courbés sous un vent impétueux. Ces vieilles bandes, muettes et brillantes, offraient mille contrastes de couleurs dus à la diversité des uniformes, des parements, des armes et

des aiguillettes. Cet immense tableau, miniature d'un champ de bataille avant le combat, était admirablement encadré, avec tous ses accessoires et ses accidents bizarres, par ces hauts bâtiments majestueux, dont chefs et soldats imitaient en ce moment l'immobilité.

'Un enthousiasme indescriptible éclatait dans l'attente de la multitude. La France allait faire ses adieux à Napoléon, à la veille d'une campagne dont le moindre citoyen prévoyait les dangers.

'L'horloge du château sonna une demi-heure. En ce moment les bourdonnements de la foule cessèrent, et le silence devint si profond, que l'on eût entendu la parole d'un enfant.

'Ce fut alors que ceux, qui semblaient ne vivre que des yeux, purent distinguer un bruit d'éperons, un cliquetis d'épées tout particuliers, qui retentit sous le sonore péristyle du palais.

'Un petit homme, vêtu d'un uniforme vert, d'un pantalon blanc, et chaussé de bottes à l'écuyère, parut tout à coup en gardant sur sa tête un chapeau à trois cornes aussi prestigieux qu'il l'était lui-même. Un large ruban rouge de la Légion d'Honneur flottait sur sa poitrine. Une petite épée était à son côté.

'Il fut aperçu par tout le monde et de tous les points à la fois.

'A son aspect, les tambours battirent aux champs, et les musiques débutèrent par une phrase dont l'expression guerrière déploya tous les instruments, depuis la grosse caisse jusqu'à la plus douce des flûtes. A leurs sons belliqueux les âmes tressaillirent, les drapeaux saluèrent, les soldats portèrent les armes par un mouvement unanime et régulier, qui agita les fusils retentissants depuis le premier rang jusqu'au dernier qu'on put apercevoir dans le Carrousel : des mots de commandement se répétèrent comme des échos, et des cris de : Vive l'Empereur ! . . . furent poussés par la multitude enthousiasmée ; tout remua, tout s'ébranla, tout frissonna.

'L'homme entouré de tant d'amour, d'enthousiasme, de dévouement, de vœux, pour qui le soleil même avait chassé les nuages du ciel, resta immobile sur son cheval, à trois pas en avant du petit escadron doré qui le suivait, ayant le grand-maréchal à sa gauche, le maréchal de service à sa droite. Au sein de tant d'émotions excitées par lui, aucun trait de son visage ne s'émut.

'Oh ! mon Dieu, oui. Il était comme ça à Wagram, au milieu du feu, et à la Moscowa, parmi les morts.' *Balzac*, '*Le Rendez-vous*.'

The first French sovereign who formed a collection of pictures was François I. This was enormously increased, under Louis XIV., by Colbert, who bought for a ridiculously small sum the greater part of the collection of pictures and drawings of Charles I. of England, of which the original purchaser was Everard Jabach the banker, who was afterwards compelled by poverty to re-sell them. This became the germ of the existing collection, enriched under Louis XV. by the sale of the Prince de Carignan and by works ordered from the best French artists of the time, and, under Louis XVI., by a collection of Flemish pictures. Under the Republic, the pictures at Versailles were added to those of Paris, and the collections were offered to the public as *Le Muséum de la République.* With the Italian campaigns of Napoleon I., such a vast mass of works of art deluged Paris as even the immense galleries of the Louvre were quite insufficient to contain.

> 'Sous quels débris honteux, sous quel amas rustique
> On laisse ensevelir ces chefs-d'œuvres divins !
> Quel barbare a mêlé sa bassesse gothique
> A toute la grandeur des Grecs et des Romains !'
>
> *Voltaire.*

'Vous avez enrichi le Muséum de Paris de plus de cinq cents objets, chefs-d'œuvre de l'ancienne et de la nouvelle Italie ; et qu'il a fallu trente siècles pour produire,' said Napoleon to his soldiers after the taking of Mantua. But nearly the whole of this collection was restored to its rightful owners in 1815. Under Louis Philippe and the second empire a vast number of bequests added greatly to the wealth of the original Museum.

The collections of the Louvre are of various kinds—paintings, drawings, engravings, ancient sculpture, sculpture of the middle ages and renaissance, modern French sculpture, Assyrian antiquities, Egyptian antiquities, Greek and Etruscan antiquities, Algerine museum, marine museum, ethnographical museum, collection of enamels and jewels, the Sauvageot museum, the Campana museum, the La Caze museum, the Oriental museum, the Le Noir museum. It is not possible to visit many of these collections separately without crossing and re-crossing others. As those who are only a short time in Paris will prefer to take the more important collections on the first floor first, we will begin with those, entered on the right of the Pavillon Sully, which faces the Arc du Carrousel in the centre of the front of the Louvre. The staircase (in part of the building of François I.) is due to Henri II., and bears his chiffre, arms, and emblems frequently repeated; its sculptures are by Jean Goujon. Reaching the first floor, a door on the right opens into the *Salle des Saances*, containing the collections bequeathed to the Louvre by M. Louis La Caze, 1870. Each room should be visited from right to left. We may notice in this room—

221. *Largillière*: Portrait of President de Laage.
165. ***Boucher***: Female Portrait.
260. *Watteau*: 'Gilles'—of the Comédie Italienne.
*242. *Rigaud*: Portrait of De Créqui, Duc de Lesdiguieres.
78. *N. Maes*, 1648: Grace before Meat.
16. *Tintoret*: Susanna and the Elders.
18. *Tintoret*: Portrait of Pietro Mocenigo.
32. *Ribera*, 1642: 'Le Pied-Bot'—a young beggar.
170. *Chardin*: Children's grace.
37. *Velasquez*: Portrait of the Infanta Maria Theresa, afterwards Queen of France.

98. *Rembrandt*, 1651 : Male Portrait.
17. *Tintoret*. Virgin and Child, with SS. Francis and Sebastian, and a donor in adoration. From the gallery of Cardinal Fesch.
243. *Rigaud* : Portrait of Président de Bérulle.

The pictures of Watteau here, and in the rooms devoted to the French school, are chiefly interesting as the best representations we possess of the aristocratic society of France in the time of Louis XV. and Mme de Pompadour —

'A voir cette société brodée, poudré et musquée, dont Watteau nous a laissé un si aimable portrait, qui eût pu croire qu'elle portait dans ses flancs la plus grande et la plus furieuse révolution que l'histoire puisse raconter? Comment tant d'énergie et de colere pouvaient-elles couver sous cette enveloppe d'esprit, de galanterie et de gaieté?'—*Balzac*, '*Six Rois de France*.'

The next room, *Salle de Henri II.*, only contains some pictures by French artists, of no great importance, though No. 47 is an interesting portrait of Descartes, by *Bourdon*.

The *Salon des Sept Cheminées* (forming part of the *Pavillon du Roi*, and once inhabited by the Cardinal de Guise, uncle of Marie Stuart) is devoted to the French school. Its works are exceedingly stiff and mannered. Yet there are few visitors to the Louvre, especially young visitors, who have not in time become interested in these pictures ; therefore we may especially mention—

240. *Gérard* : Portraits of M. Isabey and his daughter.
277. *Guérin* : The Return of Marius Sextus from Exile. He finds his daughter weeping by his dead wife. Collection of Charles X.
1252. *Girodet* : Attala borne to the Tomb. Bought from Chateaubriand for 50,000 francs.
236. *Gérard* : Psyche receives the first Kiss of Love. From the

collection of Louis XVIII. Gérard was the most popular painter of the Restoration. Three sovereigns of France, Russia, and Prussia sat to him on the same day.

802. *Mme Lebrun*, 1786: Portrait of Mme Mole Raymond, of the Comédie Française. From the collection of Napoleon III.

156. *David*: Portrait of the artist as a young man. David gave this portrait to Isabey; M. Eugène Isabey gave it to the Louvre.

83. *Mme Lebrun*: Portrait of the artist and her daughter—a lovely picture. From the collection of Louis Philippe.

242. *Géricault*: Scene on the Raft of the *Medusa*, when, on the twelfth day after its shipwreck, the brig *Argus* appears on the horizon. From the collection of Charles X. This picture is said to have inaugurated modern emotional French art.

*159. *David*, 1805: Portrait of Pius VII. The Pope holds a letter on the back of which is inscribed 'Pio VII. bonarum artium patrono.' A grand portrait, executed during the residence of the Pope at the Tuileries.

*160. *David*: Portrait of Mme Récamier. A masterpiece of the artist.

'Toute sa personne était un composé de grâce naïve, de finesse et de bonté; et tout cela uni ensemble, accordé par cet attrait qui forme seul le charme par lequel on est aimée. C'était son âme qui animait ses yeux, et s'y montrait à travers de longues paupières baissées, ainsi que sur le front rougissant sous le bandeau de lin, seule parure, pendant longues années, d'une si charmante tête. Dans le sourire qui entr'ouvrit si souvent les lèvres roses, il fallait également voir la joie naïve d'une jeune et ravissante créature, heureuse de plaire, heureuse d'être aimée, ne voyant que des joies dans la nature et répondant au salut d'amour qui l'accueillait en tous lieux par une expression de tacite bienveillance. Elle remerciait la vie d'être si belle et si joyeuse.'
Mémoires de la Duchesse d'Abrantès.

459. *Prud'hon*, 1808: Justice and Divine Vengeance pursuing Crime. Ordered for the Criminal Court in the Palais de Justice, by Frochot, préfet de la Seine.

833. *Prud'hon*, 1796: Portrait of a Girl (Marie-Marguerite Lagnier). From the collection of Napoleon III.

251. *Girodet*: Endymion Asleep. Painted in the Villa Medici at Rome in 1792. From the collection of Louis XVIII.

149. *David*, 1799: The Sabines; designed in the prisons of the Luxembourg during the Great Revolution.

'Au fort de son travail, le guichetier arrive suivi de gens armés. "On demande le citoyen David au tribunal," dit une voix rauque. David continue sans rien répondre. Heureusement le guichetier avait été sobre en ce jour-là, et les hommes qui l'accompagnaient n'étaient point par trop ivres. Sans quoi notre grand peintre aurait pu avoir le sort d'Archimède. "Allons, citoyen," reprend le porte-clefs, "tu griffonneras la muraille à *ton retour;* le tribunal attend." "Je ne demande qu'une heure," répond David en se retournant à peine: "mais il me la faut, je n'ai pas le temps à present." Le geôlier sortit tout stupide: la réponse fut portée au tribunal: on mentionne le tout dans un procès-verbal. Ainsi l'artiste faisait-il faire antichambre au bourreau. Par bonheur, ce dernier attendit en vain.' — *Félix Jonciéres.*

Passing through a room containing Etruscan jewels, from the left of the circular vestibule, we enter the *Galerie d'Apollon.* At its portal is a splendid XVII. c. grille brought from the château of Mansart at Maisons-sur-Seine.

This magnificent gallery, decorated with paintings by Lebrun, and stucco ornaments by Girardon and other great masters, contains a collection of gems and jewels. Amongst historic relics, we may notice—

Case I.—

Reliquary of the arm of Charlemagne. Early XIII. c.
Reliquary of S. Henri. End of XII. c.
'Cassette de S. Louis.'
Crystal vase of Eleanor of Aquitaine. XII. c.
Precious objects from the altar of the S. Esprit.

Case III.—

Crown used at the coronation of Louis XV.
Casket of Anne of Austria.

Case VII. (in a central window).—

Bed-candlestick and mirror of Marie de Medicis, given by the Republic of Venice on her marriage with Henri IV.

Livre d'heures of Catherine de Medicis, with miniatures representing all the family of Valois.

Case at the end of room on the left.—

Sword and spurs of Charlemagne.

Hand of Justice and Sceptre, used at the coronations of Kings of France.

Clasp of the mantle and ring of S. Louis.

Reliquary of Jeanne d'Evreux, given to the Abbey of S. Denis in 1329.

Buckler and helmet of Charles IX. in enamelled gold.

Case at the end of room on the right.—

Armour of Henri II.

The *Salon Carré* contains the masterpieces of all the different schools collected in the Louvre—

'Qui sur tous les beaux arts a fondé sa gloire.'[1]

Thus, every picture in this room is more or less worthy of study; we must at least notice—

1st Wall right of entrance.—

426. *Perugino* Pietro Vannucci: Madonna and Child adored by Angels. From the collection of the King of Holland. An early work of the master.

380. *Andrea del Sarto* (d'Agnolo), 1487 1553: Holy Family. Collection of François I.

'Chose singulière, ce peintre si malheureux en réalité, donne à ses figures un air de bonheur candide et de bonté naive; une sorte de joie innocente retrousse le coin de leurs lèvres, et elles rayonnent illuminées d'une sérénité douce dans l'atmosphère tiède et colorée dont l'artiste les entoure. On peint son rêve et non sa vie.'—*Théophile Gautier.*

[1] Voltaire.

59. *Gentile Bellini* (elder brother of Giovanni), 1426–1507: Two male Portraits. From the collection of Louis XIV.

100. *Paul Veronese* Paolo Cagliari), 1528–88: Jupiter annihilating Crime. Brought from the ceiling of the Hall of the Council of Ten in the Ducal Palace at Venice, to decorate the chamber of Louis XIV. at Versailles.

'Les Crimes sont la Rébellion, la Trahison, la Luxure, et la Concussion, punis par le Conseil des Dix, et Paul Véronese les a caractérisés d'une maniere ingenieuse et poétique. Il peignit ce plafond apres un voyage à Rome, ou il vit l'antique et Michel-Ange.' – *Théophile Gautier.*

*446. *Titian* Tiziano Vecelli), 1477–1576: The Entombment. A replica of the noble picture at Venice, which has belonged in turn to the Duke of Mantua, Charles I. of England, and Louis XIV.

536. *Herrera* (Francisco de), 1576–1656: S. Basil dictating his Rule. From the collection of Marshal Soult.

*410. *Rembrandt* (van Ryn), 1608–69: The Carpenter's Home. Signed 1640.

'Rembrandt prend pour fond un humble intérieur hollandais avec ses murs bruns de ton, sa cheminée à hotte perdue dans l'ombre et sa fenetre étroite par laquelle pénetre un rayon de lumière à travers les vitres jaunes; il penche une mère sur le berceau d'un enfant, une mere, rien de plus, avec sa gorge illuminée d'une fenêtre oblique; pres d'elle, une vieille matrone, et à côté de la fenêtre un menuisier qui travaille et rabote quelques pieces de bois. Telle est sa maniere de comprendre la Vierge, sainte Anne, l'enfant Jésus et saint Joseph. Il rend la scene plus intime, plus humaine, plus triviale, si vous voulez, qu'on ne l'a jamais peinte. Vous etes libre de n'y voir que la pauvre famille d'un menuisier, mais le rayon qui frappe le berceau de l'enfant Jésus montre bien que c'est un Dieu, et que de cet humble berceau jaillira la lumiere du monde.' – *Théophile Gautier.*

'A rustic interior. Mary, seated in the centre, is suckling her Child. S. Anne, a fat Flemish grandame, has been reading the volume of the Scriptures, and bends forward in order to remove the covering, and look in the Infant's face. A cradle is near. Joseph is seen at work in the background.'—*Jameson*, '*Legends of the Madonna.*'

370. *Adrian van Ostade*: The Schoolmaster. Signed 1662. Collection of Louis XVI.

325. *Guido Reni*, 1575 1642: Deianira and the Centaur Nessus. Collection of Louis XIV.

*Unnumbered. *Perugino* long attributed to Raffaelle: Apollo and Marsyas. An exquisitely beautiful picture. From the Palazzo Litta at Milan.

Un. Jehan Perréal, or *Jehan de Paris*: Madonna and the Donor.

2nd (*Right*) *Wall.*

434. *N. Poussin*: S. Francis Xavier raising a Girl to Life at Cangoxima in Japan. Painted 1640. Collection of Louis XV.

410. *Rembrandt*: Portrait of a Woman. 1654.

526. *Gerard Terburg*: A Soldier offering Gold to a Young Woman. Collection of Louis XVI.

203. *Gabriel Metsu*: An Officer receiving the Visit of a Lady.

89. *Philippe de Champaigne*, 1602 74: His own Portrait. His birth-place, Brussels, is seen in the background. Painted 1668.

*121. *Gerard Dou*, 1508 1674: The Woman with the Dropsy. Signed 1663. This picture was bought by the Elector Palatine for 30,000 florins, and given by him to Prince Eugène. At the death of the Prince, it was placed in the Royal Gallery at Turin. At the moment of his abdication, Charles Emmanuel IV. gave it to Clausel, Adjutant-General of the army of Italy, in gratitude for the loyalty with which he had carried out the mission entrusted to him. Clausel gave it to the French nation.

229. *Sebastian del Piombo* (Sebastiano Luciani), 1485 1547: The Visitation. Signed 1521. The design has been attributed to Michelangelo.

87. *Bronzino* (Agnolo di Cosimo), 1502 1572: Portrait of a Sculptor. Collection of Louis XIV.

*539. *Murillo* (Bartholomé Esteban), 1616 82: The Immaculate Conception. Bought, 1852, from the heirs of Marshal Soult, for 615,500 francs.

*96. *Paul Veronese*: The Supper at the House of Simon the Pharisee. Painted 1570 75 for the refectory of the Servi at Venice, and given by the Republic to Louis XIV. in 1665. This is only one of four great 'Cenas' painted by the master.

'Ces quatre cènes, merveilleuses agapes de la peinture, se rencontrèrent ensemble à Paris en l'an vii. et viii. Prodigieux spectacle dont on ne voit pas que l'art de cette époque ait beaucoup profité sous le rapport de la couleur.' – *Théophile Gautier.*

*452. *Titian*: Alfonso I. of Ferrara (fourth husband of Lucrezia Borgia, and Laura de' Dianti, first his mistress, afterwards his wife, whom he called 'Eustochia'—the happy choice. From the collection of Charles I., afterwards of Louis XIV.

*523. *Incognito* probably Franciabigio): Portrait of a Young Man. In the Pitti Palace at Florence is an almost similar portrait by Franciabigio.

'A sombre portrait of a young man standing, with his elbow on a ledge. His hollow eyes are sunk under a marked bony brow. His hair, cap, and dress, are black. The forms of the face and hands are scant in flesh, and broken in contour, the cavities and retreating parts in deep unfathomable shadow.'—*Crowe and Cavalcaselle.*

82. *Paris Bordone*, 1500–70: Portrait.

202. *Domenico Ghirlandajo*, 1449 94: The Visitation. An admirable picture from S. Maria degli Angeli at Florence.

*363. *Raffaelle*: Madonna and Child. 'La Vierge au Voile' or 'au Diadème.' The Madonna lifts a veil to show the Infant to S. John, who kneels in adoration. This picture belonged to Phelypeaux, Marquis de la Vrilliere, then to the Comte de Toulouse, and afterwards to the Prince de Carignan, who sold it to Louis XV.

*462. *Lionardo da Vinci*, 1452–1519: Portrait of Mona Lisa ('La Joconde') wife of Francesco del Giocondo, the friend of the artist. This portrait, a miracle of painting, in which the art of portraiture has probably approached nearest to perfection, occupied the artist four years, and he then pronounced it unfinished. A thousand explanations have been given of this 'sphinx of beauty.' The picture was bought by François I.

150. *Vandyke*: Portraits of Jean Grusset Richardot, President of the Privy Council of the Netherlands, and his son. Sometimes attributed to Rubens. Collection of Louis XVI.

543. *Murillo*: The Holy Family. The Virgin seated, holds the Holy Child, to whom S. John, standing by the kneeling S. Elizabeth, presents a cross. Collection of Louis XVI.

121. *Annibale Caracci*, 1560-1609: Appearance of the Virgin to SS. Luke and Catherine. Painted for the cathedral of Reggio.

*162. *Van Eyck*, 1300-1441: 'La Vierge au Donateur.' The Holy Child blesses the kneeling old man, who ordered this picture as an offering; an angel crowns the Madonna. Bought by François I. from the Duke of Urbino.

'The Virgin is seated on a throne, holding in her arms the infant Christ, who has a globe in his left hand, and extends the right in the act of benediction. The Virgin is attired as a queen, in a magnificent robe falling in ample folds around her, and trimmed with jewels; an angel, hovering with outstretched wings, holds a crown over her head. On the left of the picture, a votary, in the dress of a Flemish burgomaster, kneels before a prie-dieu, on which is an open book; and with clasped hands adores the Mother and her Child. The locality represents a gallery or portico paved with marble, and sustained by pillars in a fantastic Moorish style. The whole picture is quite exquisite for the delicacy of colour and execution.' *Jameson*, '*Legends of the Madonna.*'

447. *Nicholas Poussin*, 1650: A noble portrait of the artist, aged 50.

*364. *Raffaelle*: The Holy Family.

*308. *Raffaelle*: S. Michael, painted, 1504, for Guidobaldo di Montefeltro, Duke of Urbino.

123. *Annibale Caracci*: Pietà.

Wall of Exit.—

87. *Philippe de Champaigne*: Portrait of Cardinal Richelieu. From the Hôtel de Toulouse.

*365. *Raffaelle*: Holy Family. The Madonna holds up the Child in his cradle; S. Elizabeth presents the little S. John.

'In care and uniformity of execution, in fulness and grandeur of the nude, in breadth and delicacy of drapery, in lightness and freedom of motion, and in powerful effects of colour, this work approaches most nearly to the Transfiguration.—*Waagen.*

375. *School of Raffaelle*: Abundance—evidently executed under the direction of Raffaelle.

232. *Luini* Bernardino, c. 1530: Salome, with the head of John the Baptist. Collection of Louis XIV.

*362. *Raffaelle*: 'La Belle Jardinière,' 1507. The Madonna sits amongst flowering shrubs; the Infant Christ stands at her knee; S. John kneels. The picture was painted by Raffaelle for the city of Siena, and bought by François I. It has been injured in parts, and over-painted.

394. *Andrea Solario*, ob. c. 1530: 'La Vierge à l'oreiller vert'—named from the pillow upon which the Child is lying. This picture, perhaps from a drawing of Lionardo, was given by Marie de Medicis to the convent of the Cordeliers at Blois, whence it passed to the gallery of Cardinal Mazarin.

79. *Philippe de Champaigne*: The Dead Christ. From the church of Port Royal.

301. *Jouvenet*: The Descent from the Cross, 1697.

'Jouvenet, qui rappelle en quelque manière la Véronèse par l'étendue de ses compositions, artiste grave et sage avec une certaine majesté, qui est à Poussin et a Lesueur ce que sont les Carraches et le Dominiquin à Léonard et à Raphael.'—*Henri Martin.*

477. *Rigaud* (Hyacinthe), 1659–1743. Portrait of Jacques-Bénigne Bossuet, Bishop of Meaux; painted for his family, afterwards in the collection of Louis XVIII.

288, 289. *Memling* (Hans), flourished 1470–1484: SS. John Baptist and Mary Magdalene. From the gallery of Lucien Bonaparte.

208. *Holbein* (*Hans*) *le Jeune*, 1498–1554: Portrait of Erasmus. Collection of Charles I., afterwards of Louis XIV.

*459. *Lionardo da Vinci*: Madonna and Child with S. Anne 'La Sainte Anne.' An authentic and important picture, brought from Italy by Cardinal de Richelieu, and taken from the Palais Cardinal to the collection of Louis XIV. The sketches for this picture are at Windsor.

37. *Antonello da Messina*: Male Portrait. From the Palazzo Martinengo at Venice, afterwards in the Galerie Pourtalès.

'Une merveille, un chef-d'œuvre, un miracle de la peinture.'—*Théophile Gautier.*

46. *Guercino* (Giovanni Francesco Barbieri), 1591–1666: The Patron Saints of Modena Gemignano, George, J. Baptist, and Peter Martyr. Ordered by the Duke of Modena in 1651 for the church of S. Pietro.

Left Wall.—

433. *N. Poussin*: The Vision of St. Paul. Collection of Scarron, afterwards of Louis XIV.

523. *Lesueur*: Eustache, 1617–1655: Appearance of S. Scholastica to S. Benedict. From the Abbey of Marmoutiers, near Tours.

433. *Rubens*: Peter Paul, 1577–1640: Tomyris, Queen of Scythia, causes the head of Cyrus to be plunged into a bath of blood. Collection of Louis XIV. A repetition of subject, somewhat altered, is in the gallery of Lord Darnley, at Cobham in Kent.

*305. *Paul Veronese*: The Feast of Cana. A picture 30 feet wide, from the refectory of the monastery of S. Giorgio at Venice. An important picture, if only from the portraits introduced, including Francis I., Eleanore of Austria, and Charles V. Amongst the group of musicians are Titian and Tintoret, Bassano, and Paul Veronese himself.

'The scene is a brilliant atrium, surrounded by majestic pillars. The tables at which the guests are seated form three sides of a parallelogram: the guests are supposed to be almost entirely contemporary portraits, so that the figures of Christ and the Virgin, of themselves sufficiently insignificant, entirely sink in comparison. Servants with splendid vases are seen in the foreground, with people looking on from raised balustrades, and from the loggie and roofs of distant houses. The most remarkable feature is a group of musicians in the centre in front, round a table; also portraits—Paul Veronese himself is playing the violoncello, Tintoretto a similar instrument, the grey haired Titian, in a red damask robe, the contra-bass.' *Kugler*.

'Dans cette gigantesque composition, Paul Véronèse a introduit les portraits d'un grande nombre de personnages contemporains célèbres. Une tradition ecrite, conservée dans le convent de Saint-Georges majeur, ou les *Noces de Cana* etaient primitivement placées, et communiquée à Zanetti, en indique les noms. Selon ce clef, l'époux, assis à gauche de la table, serait don Alphonse d'Avalos, marquis du Guast. Un negre, debout de l'autre cote, lui offre une coupe du vin miraculeux. La jeune femme, placée à côte du marquis, representerait Eleanore d'Autriche, reine de France. Derriere elle, un fou, bizarrement coiffé du bonnet à grelots, passe la tete entre deux colonnes. Tout près de la jeune femme, on voit François I^er^; ensuite vient la reine d'Angleterre, Marie, vêtue d'une robe jaune. Plus loin, Soliman I^er^,

empereur des Turcs, ne paraît nullement surpris de se trouver aux noces de Cana, à quelques pas de Jésus-Christ ; il a, du reste, à qui parler. Un prince nègre, descendant sans doute du roi mage abyssinien ou du Prêtre-Jean, parle à des serviteurs, tandis que Vittoria Colonna, marquise de la Pescaire, mâchonne le bout d'un cure-dent : et, à l'angle en retour de la table, l'empereur Charles Quint, sans souci de la chronologie, porte tranquillement au col l'ordre de la Toison-d'Or.'—*Théophile Gautier.*

*19. *Correggio* : Marriage of S. Catherine. Mazarin vainly tried to persuade the Barberini family of Rome to sell him this picture, which was constantly refused. At last he induced Anne of Austria to ask for it, when it was reluctantly given up to her entreaties, and was soon transferred by her to the Palais Mazarin, to the great mortification of the donors. After the death of Mazarin, it passed to the gallery of Louis XIV.

39. *Giorgione* (Giorgio Barbarelli), 1478-1514 : A rural Concert. From the collection of Charles I., afterwards of Louis XIV. Two young men and two young women are represented with musical instruments ; one of the latter draws water from a well.

*142. *Vandyke* (Anton van Dyck), 1600-1649 : Charles I. of England, a magnificent full-length portrait. From the Orleans gallery in the Palais Royal, where the picture seemed to have a touching association with the palace in which the widow and children of Charles had so long received a generous hospitaliy.

'Sous prétexte que le page qui accompagna Charles I^er^ dans la fuite de ce monarque était un *du Barry* ou *Barrymore*, on fit acheter à Londres, à la comtesse du Barry, le beau portrait que nous avons à présent dans le Muséum. Elle fit placer le tableau dans son salon, et quand elle voyait le roi incertain sur la mesure violente qu'il avait à prendre pour casser son parlement et former celui qu'on appela le parlement Maupeou, elle lui disait de regarder le portrait d'un roi qui avait fléchi devant son parlement.'—*Mme Campan*, '*Anecdotes.*'

'Le malheureux Louis XVI. avait comme un présentiment de sa fin tragique. Il avait lu le procès de Charles I^er^ avec soin ; il en parlait souvent, et il disait à ses familiers que cette lecture lui avait été profitable. Une de ses plus constantes préoccupations, pendant les trois

dernières années de son règne, fut d'éviter les fautes qui, selon lui, avaient perdu le roi d'Angleterre.

'On le voyait fréquemment jeter les yeux sur le chef-d'œuvre de Van Dyck, qui représente Charles I^er^ à pied, ayant derrière lui son cheval maintenu par un écuyer. Ce tableau avait été acheté, sous le règne précédent, par Mme du Barry, pour la somme de vingt mille livres, et placé par elle dans un salon où il était constamment sous les yeux de Louis XV.'—*Mémoires secrets.*

260. *Roger van der Weyden* : Madonna and Child.

*370. *Raphaël* : S. Michael and the Dragon, painted for François I. in 1517. The king left the choice of the subject to the painter, and he selected the military patron of France, and of that knightly order of which the king was Grand Master.

'Like a flash of lightning the heavenly champion darts upon Satan, who, in desperation, writhes at his feet. The angel is clad in scaly armour, and bears a lance in his hands, with which he aims a death-blow at his antagonist. The air of grandeur, beauty, and calm majesty in the winged youth, the rapidity of the movement, the bold fore-shortening of Satan, hurled on the lava rocks, have a most impressive effect.'—*Kugler.*

'S. Michael—not standing, but hovering on his poised wings, and grasping the lance with both hands—sets one foot lightly on the shoulder of the demon, who, prostrate, writhes up, as it were, and tries to lift his head and turn on his conqueror with one last gaze of malignant rage and despair. The archangel looks down upon him with a brow calm and serious; in his beautiful face is neither vengeance nor disdain—in his attitude, no effort; his form, a model of youthful grace and majesty, is clothed in a brilliant panoply of gold and silver; an azure scarf floats on his shoulders; his widespread wings are of purple, blue, and gold; his light hair is raised, and floats outward on each side of his head, as if from the swiftness of his downward motion. The earth emits flames, and seems opening to swallow up the adversary. The form of the demon is human, but vulgar in its proportions, and of a swarthy red, as if fire-scathed; he has the horns and serpent-tail; but, from the attitude into which he is thrown, the monstrous form is so foreshortened that it does not disgust, and the majestic figure of the archangel fills up nearly the whole space—fills the eye—fills the soul—with its victorious beauty.

'That Milton had seen this picture, and that when his sight was quenched the "winged saint" revisited him in darkness, who can doubt? —

'"Over his lucid arms
A military vest of purple flow'd
Livelier than Meliboean, or the grain
Of Sarra, worn by kings and heroes old
In time of truce. . . .
By his side,
As in a glittering zodiac, hung the sword,
Satan's dire dread, and in his hand the spear."'
Jameson's 'Sacred and Legendary Art.'

42. *Guerrino*: The Resurrection of Lazarus. Collection of Louis XVI.
306. *Francia* (Francesco Raibolini), 1450–1517: The Nativity. Collection of Napoleon III.
108. *François Clouet, dit Janet*, 1551–1592: Portrait of Queen Elisabeth d'Autriche, wife of Charles IX.
211. *Holbein the Younger*: Portrait of Anne of Cleves, Queen of England. Collection of Louis XIV.

To the right of the Salon Carré, is a small room, containing some beautiful frescoes by Luini from the Palazzo Litta at Milan, whither they were brought from a ruined church; also (1887) from the legacy of the Comtesse Duchâtel—

683, 684. *Sir Antonio More* (Moro van Dashorst), 1512–1581 Portrait supposed to represent Louis del Rio, Maitre des requêtes, and his wife.
*680. *Memling*: The Virgin and Child adored by the Donors.
796. *Ingres* (J. A. Dominque), 1780–1867: Oedipus explaining the Enigma.
797. *Ingres*, 'La Source,' 1856: considered the most perfect example of the nude in modern painting.

Leaving the Salon Carré by the door opposite that by which we entered, we reach the Grande Galerie, immediately to the right of which opens the *Salle des Sept Mètres*, containing a precious collection of the earlier Italian school—chiefly brought together by Napoleon III.

252. *Andrea Mantegna*: The Parnassus. Originally in the collection of Isabella d'Este-Gonzaga, taken in the sack of Mantua in 1630.

156. *Lorenzo di Credi* (di Andrea d'Oderigo), 1459–1537: Madonna and Child with SS. Julien and Nicholas. From S. Maria degli Angeli at Florence.

32. *Ansano*, or *Sano di Pietro* (of Siena), 1406–1481: S. Jerome in the Desert.

31. *Sano di Pietro*: The Vision of S. Jerome.

72. *Beltraffio* (Giovanni Antonio, of Milan), 1467–1516: 'La Vierge de la famille Casio.' Altar-piece painted for the church of the Misericordia, near Bologna, the best work of the artist.

113. *Carpaccio* (Vittore), flourished 1490–1519: The Preaching of S. Stephen at Jerusalem.

*251. *Mantegna* (Andrea, of Padua), 1431–1506: 'La Vierge de la Victoire.' A dedication picture for the victory which Gonzaga of Mantua obtained over Charles VIII. of France in 1495. F. di Gonzaga and his wife kneel at the feet of the Virgin. Behind are SS. Michael and Andrew. On the right S. Elizabeth kneels; the little S. John stands by the Virgin, with SS. George and Longinus, distinguished by his lance. This is the most celebrated easel picture of the master. From S. Maria della Vittoria at Mantua.

61. *Giovanni Bellini*, 1427–1516: Holy Family. From the collection of the Prince of Orange, afterwards of Lord Northwick.

78. *Il Moretto* (Alessandro Bonvicino), 1490–1555: S. Bernardino of Siena and S. Louis, Bishop of Toulouse.

*250 *Andrea Mantegna*: The Crucifixion. A fragment from the predella of the altar-piece of S. Zeno at Verona. The two other portions of the predella are in the museum at Tours. The way in which the head of the Crucified is thrown back is very striking.

85. *Borgognone* (Ambrogio Stefani di Fossano), ob. 1524: S. Peter of Verona and a 'female' kneeling donor. From the Litta Collection.

427. *Perugino*: Holy Family.

79. *Bonvicino*: SS. Buonaventura and Antonio di Padova.

155 *Lorenzo Costa* (of Ferrara), 1460–1535: Mythological scene—painted for the palace at Mantua.

*221. *Fra Filippo Lippi* (di Tommaso) 1412?-1469: Virgin and Child, from S. Spirito at Florence.

261. *Giovanni Massone* (end of XV. c.): An Altar-piece. In the centre is the Nativity; on left, S. Francis as protector of Sixtus IV.; on right, S. Antonio di Padova as protector of Cardinal Giulio della Rovere, afterwards Julius II. From the sepulchral chapel of Sixtus IV. at Savona.

*23. *Niccolo Alunno* (da Foligno), painted c. 1458-1499: A Predella. Two angels bear a scroll with the names of Alunno and the donatrix Brisida. From S. Niccolo at Foligno.

275. *Marco Palmezzano* (of Forli), 1456-1537: The Dead Christ.

258. *Cotignola* (Girolamo Marchesi da), 1480?-1550?: The Bearing of the Cross. Signed.

391. *Luca Signorelli* (of Cortona), 1441-1523: A Fragment.

185. *Filipepi* (school of Botticelli): Venus.

418. *Cosimo Tura* (of Ferrara), c. 1420-c. 1498: Pietà.

307. *F. Francia*: The Crucifixion. Painted for S. Giobbe at Bologna.

272. *Neri di Bicci* (of Florence), 1419-1486: Madonna and Child.

288. *Pesellino* (Francesco di Stefano), 1422-1457: Dead Christ, and Scenes from Lives of Saints.

157. *Lorenzo di Credi*: Christ and the Magdalen.

290. *Pinturicchio* (Bernardino di Betto), 1454-1513: Madonna and Child.

33, 34, 35. *Sano di Pietro*: Scenes from the Story of S. Jerome.

187. *Agnolo Gaddi*: The Annunciation.

55. *Taddeo Bartolo* (of Siena), 1363-1422: S. Peter.

*192. *Giotto* (di Bondone): S. Francis receiving the Stigmata. In the predella the Vision of Innocent III.; the Pope approving the Order of S. Francis; S. Francis preaching to the Birds. Signed. From S. Francesco at Pisa.

'A picture full of awe and devotion, and although signed without the prefix "Magister," certainly of later date than the works in the Arena by the argument of the single nail in the feet of the crucifix, a type adopted by Giotto subsequent to his works there.'—*Lord Lindsay's 'Christian Art.'*

Left Wall (returning).—

153. *Cimabue* (Giovanni Gualtieri), 1240?-1302?: Madonna and Child with Angels. From S. Francesco a Pisa.

188. *Taddeo Gaddi*: A Predella.

199. *Benozzo Gozzoli*, 1420-1498: The Triumph of S. Thomas Aquinas. From the Cathedral of Pisa.

154. *Lorenzo Costa*: The Court of Isabella d'Este, Duchess of Mantua. From the palace at Mantua, afterwards in the collection of Richelieu.

*170. *Gentile da Fabriano*, 1370? 1450?: The Presentation in the Temple.

287. *Pesellino*: S. Francis receiving the Stigmata, and the holy Doctors, Cosmo and Damian, taking care of a sick man. Full of simplicity and beauty.

419. *Cosimo Tura*: A monastic Saint.

171. *Gentile da Fabriano*: The Madonna holds the Child, who blesses the kneeling Pandolfo Malatesta, lord of Rimini.

220. *Fra Filippo Lippi*: The Nativity. From a church at Prato.

276. *Domenico Panetti* of Ferrara, 1460? 1512?: The Nativity.

664. *Bartolommeo Montagna* of Vicenza, ob. 1523: Three Children playing on Musical Instruments. A very good specimen of the master.

243. *Mainardi* (Sebastiano, of S. Gemignano): Madonna and Child with Angels.

180. *Raffaellino del Garbo*, 1466-1524: The Coronation of the Virgin.

270. *Bart. Montagna*: Ecce Homo.

347. *Cosimo Rosselli* of Florence, 1438-1507: Madonna in Glory, with SS. Bernard and Mary Magdalen.

*182. *Fra Angelico* Fra Giovanni da Fiesole, 1387-1455: The Coronation of the Virgin. In the predella the Story of S. Dominic. Vasari says that Fra Giovanni surpassed himself in the execution of this picture, which was the best altar-piece in the church of Fiesole.

'It is especially in the Coronation of the Virgin that Fra Angelico has so profusely displayed the inexhaustible riches of his imagination. It may be said that painting with him served as a formulary to express the emotions of faith, hope, and charity. In order that his task might not be unworthy of Him in whose sight it was undertaken, he always implored the blessing of Heaven before he began his work; and when an inward feeling told him that his prayer was answered, he considered

himself no longer at liberty to deviate in the slightest degree from the inspiration vouchsafed him from on high, persuaded that in this, as in everything else, he was only an instrument in the hand of God.'—*Rio*, '*Poetry of Christian Art.*'

*184. *Botticelli* (Alessandro Filipepi), 1447-1510: The Madonna and Child with S. John. From the collection of Louis XVIII.

409. *Bartolommeo Suardi*, ob. c. 1530: The Circumcision.

84. *Borgognone*: The Presentation in the Temple. From the Villa Melzi.

354. *Pier Francesco Sacchi* (of Pavia), early XVI. c.: The Four Doctors of the Church.

396. *Andrea Solario* (of Milan), ob. c. 1530: Crucifixion. Signed, 1503.

259. *Marco Uggione* (of Milan), c. 1460-1530: Holy Family at Bethlehem.

289. *Piero di Cosimo* (of Florence), 1462-1521?: The Coronation of the Virgin.

404. *Lo Spagna*: Virgin and Child.

389. *Luca Signorelli*: The Birth of the Virgin. Collection of Louis XVIII.

403. *Lo Spagna*: The Nativity. Given by the town of Perugia to the Baron di Gerando.

'L'enfant Jésus repose à terre, le doigt dans la bouche comme un marmot qui n'a pas encore conscience de sa divinité.'—*Théophile Gautier.*

*152. *Cima di Conegliano*: Madonna and Child with SS. J. Baptist and Mary Magdalen, and a landscape in Friuli. Signed.

467. *Bartolommeo Vivarini* (of Murano), ob. c. 1500: S. Giovanni Capistrano. Signed, 1459.

429. *Pietro Perugino*: The Contest between Love and Chastity. From the gallery of Isabella d'Este.

390. *Luca Signorelli*: Adoration of the Magi.

246, 247, 248. *Gio. Nicola Manni*: The Baptism of Christ, Assumption of the Virgin, and Adoration of the Magi.

70. *F. J. Bianchi* ('*Il Frari*'): Madonna and Child.

La Grande Galerie, begun by Catherine de Medicis and

continued by Henri IV. is divided by marble columns plundered from the churches of Paris, where they usually served to support a baldacchino. It will be found most convenient and least fatiguing to take the best pictures on the right in descending and those on the left in ascending: but the schools are divided—first Italian, then Spanish, then German, Flemish, and Dutch. Numbers of artists are usually engaged in copying the pictures. Manon Vaubernier, afterwards the famous Comtesse du Barry, was discovered by Lebel, a myrmidon of Louis XV., when she was a copyist in this gallery.

'C'est bête de ne pas écrire les sujets sur les cadres.' *Idéa*, '*L'Assommoir*.'

Right: 1*st Division.*—

16. *Mariotto Albertinelli.*

*227. *Lorenzo Lotto* of Treviso), 1480?-1554: S. Jerome in the Desert. Signed, 1500.

448. *Titian*: The Council of Trent. Collection of Louis XV.

379. *Andrea del Sarto*: Charity. Signed, 1518. Collection of François I.

337. *Tintoret* Jacopo Robusti, 1512-1594: Portrait of the Artist.

274. *Palma Vecchio*: The Annunciation to the Shepherds. Collection of Louis XIV. A very beautiful Holy Family, with a young shepherd adoring.

336. *Tintoret*: Sketch for the Paradise at Venice.

442. *Titian*: Holy Family. From the collection of Cardinal Mazarin, afterwards of Louis XIV.

*463. *Leonardo da Vinci*: Bacchus. Collection of Louis XIV. Probably originally intended for S. J. Baptist and altered to represent the pagan god.

231. *Luini*: The Holy Family: the Holy Child asleep. Collection of Louis XIV.

102. *Paul Veronese*: S. Mark crowning the Theological Virtues. From the Sala della Bussola in the Ducal Palace at Venice.

*373. *Raffaelle*: Joanna of Arragon, wife of Ascanio Colonna, Constable of Naples. Painted for Cardinal Bibbiena, who

gave it to François I. Vasari says that only the head was executed by Raffaelle.

93. *Paul Veronese*: Holy Family. From the collection of the Comte de Brienne, afterwards of Louis XIV.

395. *Andrea Solario*: Portrait of Charles d'Amboise.

*458. *Lionardo da Vinci*: S. John Baptist. Given by Louis XIII. to Charles I.; afterwards in the collection of Louis XIV.

*367. *Raffaelle* ?: S. Margaret. Collection of François I.

'The famous S. Margaret of Raffaelle was painted for François I. in compliment to his sister, Margaret of Navarre. It represents the saint in the moment of victory, just stepping forward with a buoyant and triumphant air, in which there is also something exquisitely sweet and girlish: one foot on the wing of the dragon, which crouches open-mouthed beneath; her right hand holds the palm, her left sustains her robe. The aim of Raffaelle has evidently been to place before us an allegory: it is innocence triumphant over the power of sin.' *Jameson's 'Sacred Art.'*

101. *Paul Veronese*: Portrait of a Young Woman. From the Bevilacqua Gallery at Verona.

230. *Luini*: Holy Family.

*450. *Titian*: Portrait of François I. The king wears a medallion of S. Margaret round his neck. From the collection of François I.

73. *Bonifazio*: The Resurrection of Lazarus. Formerly in S. Luigi dei Francesi at Rome.

'La gravité de la scène est un peu troublée d'un détail trop familièrement naturel: un des Juifs présent au miracle se bouche le nez pour ne pas sentir la fétide odeur du sépulcre ouvert. C'est un manque de goût; mais le geste est si vrai, et le personnage si bien peint!'—*Théophile Gautier.*

*366. *Raffaelle*: S. John Baptist. This picture differs much in composition from that in the Tribune at Florence.

86. *Bronzino*: Christ and the Magdalen. Mentioned by Vasari as existing in S. Spirito at Florence - an intensely vulgar picture.

384. *Girolamo Savoldo*: Male Portrait.

439. *Titian*: Madonna and Child with SS. Stephen, Ambrose, and Maurice. Collection of Louis XIV. There is a repetition of this picture in the gallery at Vienna.

52. *Federigo Baroccio*, 1528–1612: The Circumcision. From an Oratory at Pesaro.

399. *Bugnacavallo*: The Circumcision. This picture was bought by Charles Lebrun at the sale of Fouquet, and resold to Louis XIV.

332. On a screen. *Daniele da Volterra*: David and Goliath. Hard and violent, but so masterly as to have been attributed to Michelangelo.

2nd Division.—

68. *Pietro da Cortona* P. Berrettini: Romulus and Remus. Collection of Louis XV.

67. *Pietro da Cortona*: Madonna and Child, with S. Martina offering a lily.

312. *Rembrandt*: The Presentation in the Temple.

321. *Guido Reni*: S. Sebastian. Collection of Mazarin, afterwards of Louis XIV.

181. *Domenico Feti*: The Guardian Angel.

139. *Lodovico Caracci*: Madonna and Child. Collection of Louis XV.

9 12. *Francesco Albani*: Mythological Scenes.

400. *Lionello Spada* of Bologna, 1576–1622: The Martyrdom of S. Christopher. The giant kneels with bound hands: the executioner, who has raised himself on a step to reach him, prepares to strike off his head. Considered by Waagen to be the masterpiece of the artist.

257. *Carlo Maratta*: Portrait of the Artist.

129. *Annibale Caracci*: Martyrdom of S. Stephen. Collection of Louis XIV.

557. *Zurbaran*: S. Apollina. From the collection of Marshal Soult.

540. *Murillo*: The Miracle of S. Diego—'La Cuisine des Anges.' The angels prepare the dinner of the monk absorbed in his devotions. Signed, 1040. Collection of Marshal Soult.

3rd Division.—

556. *Zurbaran*: The Funeral of S. Pedro Nolasco.

548. *Jose de Ribera* (L'Espagnolet), 1588–1650: The Adoration of the Shepherds. Signed, 1650.

555. *Zurbaran*: S. Pedro Nolasco and S. Raymond de Peñaforte.

4th Division.—

*672. *Albert Durer*: Head of an Old Man.

343. *Sir Antonio More*: The Dwarf of Charles V. with a dog.
*277. *Jan van Mabuse*: Portrait of Jean Carondelet, Chancellor of Flanders. Signed, 1517. In a niche is the chancellor's device 'Matura.'
279. *Quentin Matsys*: A Banker and his Wife. Signed, 1518.
209. *Holbein*: Male Portrait. Collection of Louis XIV.
210. *Holbein*: Portrait of Sir Thomas More, Chancellor of England. Collection of Louis XIV.
98. *Lucas Cranach*, 1472–1553: Venus. Dated 1529.
109. *Cuyp* (Aalbert Kuyp), 1605–c. 1672: Sea Piece.
151. *Vandyke*: Portrait of the Duke of Richmond. Collection of Louis XIV.

The twenty-three large pictures which now hang on either side the gallery—called 'La Galerie Medicis'—were ordered from *Rubens* by Marie de Medicis in 1620, to decorate the gallery at the Luxembourg which she had just built. Painted especially for their places in the Luxembourg, and exceedingly interesting there, as commemorating the foundress and first inhabitant of that palace, they are out of place here. They are not hung in their order, which is—

The Destiny of Marie de Medicis.
Her Birth at Florence, April 26, 1575.
Education of Marie de Medicis.
Henri IV. receives her Portrait.
Her Marriage with Henry IV.
Her Landing at Marseilles, Nov. 3, 1600.
Her Marriage at Lyons, Dec. 10, 1600.
Birth of Louis XIII. at Fontainebleau, Sept. 27, 1601.
Henri IV. leaving for the war in Germany and placing the government in the hands of the Queen.
The Coronation of Marie de Medicis.
The Government of Marie de Medicis.
Journey of the Queen to Pont-au-Cé, in Anjou.
Exchange of the French and Austrian princesses, Nov. 9, 1615.
Happiness of the Regency.
Majority of Louis XIII.

The Escape of the Queen from Blois, Feb. 21, 1619.
Reconciliation of Louis XIII. with Marie de Medicis.
Conclusion of the Peace.
Interview between Marie de Medicis and her son.
The Triumph of Truth.
Marie de Medicis as Bellona.
Her father, François de Medicis, Grand Duke of Tuscany.
Her mother, Jane of Austria, daughter of the Emperor Ferdinand I.

The outlines were drawn in chalk under the personal supervision of the queen, but the paintings were executed at Antwerp; the sketches for them are at Munich.

The collection of Dutch pictures is a very fine one, though when Louis XIV. looked at those which were here in his time he exclaimed, 'Otez moi ces magots!' We may notice—

R. 5. *Backhuisen*: A Dutch Fleet.
91. *Philippe de Champaigne*: Portrait of a Girl.
574. *Wouwermann*: Huntsmen halting before a Public-house.
516. *Teniers*: Wine-shop near a river.
390. *Porbus le jeune*: Portrait of Marie de Medicis: a picture of great interest, as the only one preserved from the fire of Feb. 6, 1661, from the portraits of kings and queens of France (by Porbus, Bunel, and his wife Marie Baharlé) which hung, in *la galerie des rois* of Henri IV., between the windows, nine on the west, twelve on the east. That of Henri IV. is only known by the engraving of Thomas de Leu. This picture happened to have been moved into another room, during alterations, just before the fire occurred.
86. *Philippe de Champaigne*: Louis XIII. crowned by Victory—beneath open the halls of the Ecole Française—from the Hôtel de Toulouse.
547. *Verkolie*: An Interior.
295. *E. Metzu*: The Chemist.
308. *Van der Meulen*: The Passage of the Rhine.
486. *Slingelandt*: A Dutch Family.
204. *Van der Heyden*: Village on a Canal.
143. *Vandyke*: The Children of Charles I. (Charles II., James II.,

and Mary of Orange). A charming miniature sketch for a great picture at Turin.

377. *Van Ostade*: The Halt.

127. *Gerard Dou*: Men weighing Gold.

301. *Van der Meulen*: Entry of Louis XIV. and Marie Thérèse into Douai, August 1667.

*129. *Gerard Dou*: An Old Woman reading the Bible to her Peasant husband.

5th Division.—

*400. *Paul Potter*: 'The Prairie.' Signed, and dated 1652, when the artist was twenty-six (two years before his death).

94. *Philippe de Champaigne*: Portraits of the architects François Mansart and Claude Perrault.

515. *Teniers le Jeune*: The Village Festival.

413. } *Rembrandt*: Portraits.
416. }

*527. *G. Terburg*: The Music Lesson. 1660. From the collection of Louis XVI.

*83. *Philippe de Champaigne*: Portrait of Suzanne, the daughter of the artist, a nun of Port Royal, recovering from dangerous illness (fever and paralysis) in 1662, in answer to the prayers of Sister Catherine Agnes Arnauld—a most graphic picture of unparalleled care in the treatment of its homely details. From the Convent of Port Royal.

551. *Ary de Voys* (of Leyden), 1641–1698: Male Portrait.

371. *Van Ostade*: The Fish Market.

78. *Philippe de Champaigne*: The Crucifixion.

*146. *Vandyke*: Portrait of Francesco de Moncada, Marquis d'Aytona, Spanish general in the Netherlands.

459. *Rubens*: Portrait of Elizabeth of France, daughter of Henri IV., who married the Infante of Spain, afterwards Philippe IV. Collection of Louis XIV.

*145. *Vandyke*: Portrait of Isabella Clara Eugenia, Infanta of Spain, Governess of the Netherlands, as a widow. Collection of Louis XIV.

27. *Berghem*: Landscape and Animals.

6th Division.—

462. *Rubens*: The Village Festival.

579. *Wynants* (Jan), c. 1600–c. 1677: The Edge of the Forest.

155. *Vandyke*: Male Portrait.
473. *Ruysdael*: Landscape.
*144. *Vandyke*: Portraits of Charles Lodovic, Duke of Bavaria, and his brother, Prince Rupert. From the collection of Charles I.; afterwards in the Salon d'Apollon at Versailles.
190. *Franz Hals*, 1554–1666: Portrait of René Descartes.

Returning by the South Wall.—

582. *Wyntrack*: The Farm.
405. *Rembrandt*: The Samaritan's House. Dated 1648. Collection of Louis XVI.
680. *Paul Potter*: The Wood at the Hague. 1650.
379. *Isack van Ostade*, 1617–c. 1654. A Frozen Canal.
471. *Ruysdael*: Storm on a Dutch Canal.
500. *Jan van Steen*, 1636–1689. Flemish Alehouse Festival.
*88. *Philippe de Champagne*: Portrait of Robert Arnauld d'Andilly. 1650.

'This portrait is well conceived and highly finished in execution: the tone is warm, and the hand is peculiarly beautiful.' *Waagen.*

580. *Wynants*: Landscape.
137. *Vandyke*: 'La Vierge aux Donateurs.' Collection of Louis XIV.

2nd Division.—

304. *Van der Meulen*, 1634–1690: Entrance of Louis XIV. and Marie Therese into Arras, 1667. Louis XIV. and Monsieur, on horseback, follow the carriage, which shows how ladies used to sit 'à la portière.'
104. *Cuyp*: Cows.
*148. *Vandyke*: Portrait of a gentleman (supposed to be the brother of Rubens) and little girl. Collection of Louis XIV.
105. *Cuyp*: Starting for a Ride. Collection of Louis XVI.
106. *Cuyp*: The Promenade.
149. *Vandyke*: Portrait of a lady (supposed to be sister-in-law of Rubens) and her daughter. Formerly at Versailles in the collection of Louis XIV.
470. *Ruysdael*: The Forest.
674. *Heltem*: A Water-mill. Signed. Collection of Napoleon III.

3rd Division.—

41. *F. Bol* : Portrait of a Mathematician. Collection of Louis XV.
566. *Wouvermann* : The Wooden Bridge over the Torrent.
528. *Gerard Terburg* : The Concert.
152. *Vandyke* : Portrait of the Artist. From the Bedchamber of Louis XIV. at Versailles.
147. *Vandyke* : Portrait of Francesco de Moncada. From the Chamber of Louis XIV.
514. *Teniers* (David : The Temptation of S. Anthony. Collection of Louis XVIII.
113. *Dekker* (Conrad , XVII. c. : Landscape.
397. *Porbus le Jeune* : Portrait of Guillaume le Vair, Chancellor of France under Louis XIII.
318. 317. *Van der Meulen* : Battle Pieces.
472. *Ruysdael* : Landscape.
545. *Van der Venne* : Fête on the Peace between Belgium and Holland.
236. 237. *Van Huysum* : Fruit and Flowers.
172. *G. Flinck* : Portrait of a Girl.
567. *Wouvermann* : Departure for the Chase.
581. *Wynants* : Landscape.
417. *Rembrandt* : Portrait of a Young Man.
123. *Gerard Dou* : The Village Grocer.
197. *Van der Helst* : Distribution of Prizes. Marvellous in expression.
536. *Van de Welde* : Beach at Schevening.
569. *Wouvermann* : A Stag Hunt.
224. *Pieter de Hoogh* : Dutch Interior.
19. *Berghem* : The Ford.
128. *Gerard Dou* : The Dentist. Collection of Louis XIV.
461. *Rubens* : Portrait of a Lady.
369. *Van Ostade* : The Family of Adrian van Ostade.
394. 395. *Franz Porbus* : Portrait of Henri IV.
518. *Teniers* (le Jeune) : Interior of an Alehouse.
*407. *Rembrandt* : The Supper at Emmaus. 1648. Collection of Louis XVI.
414. *Rembrandt* : Portrait of the Artist. 1637. Collection of Louis XVI.

458. *Rubens*: Portrait of Henri de Vicq, Ambassador from the Netherlands in France. From the collection of William II. The portrait was painted by Rubens in gratitude for the recommendation of De Vicq having caused his choice for decorating the gallery of the Luxembourg.

60. *Breughel*: The Battle of Arbela.

*207. *Holbein*: Portrait of William Warham, Archbishop of Canterbury. 1527. Collection of Louis XV.

*206. *Holbein*: Nicholas Kratzer, Astronomer to Henry VIII. Collection of Louis XIV.

100. *Lucas Cranach*: Male Portrait.

280. *Lucas Cranach*?: The Deposition. From a Jesuit convent in the Rue S. Antoine, afterwards in the church of Val de Grâce.

'A picture of the deepest religious feeling. The Virgin (though very German) is a creature of meekness and purity, lost in the abandonment of sorrow.'—*Lindsay's* '*Christian Art.*'

4th Division. (*Spanish.*)—

537. *Murillo*: Luiz 'El Divino', 1500–1560: The Cross bearing. Collection of Louis XVIII.

538. *Murillo*: The Immaculate Conception. Collection of Louis XVIII.

542. *Murillo*: 'La Vierge au Chapelet.' Collection of Louis XVI.

*547. *Murillo*: The Young Beggar Boy. Collection of Louis XVI.

545. *Murillo*: Christ bound to the Column and S. Peter on his knees.

544. *Murillo*: The Agony of Gethsemane. Collection of Louis XVI.

553. *Velasquez*: Portrait of Don Pedro Moscoso de Altamira, dean of the Chapel Royal at Toledo, and afterwards cardinal.

5th Division.—

540. *Murillo*: The Birth of the Virgin. Collection of Napoleon III.

551. *Velasquez*: Portrait of Maria Margareta, daughter of Philip IV.

554. *Velasquez*: A Group of Men. Velasquez and Murillo are represented on the left.

552. *Velasquez*: Philip IV. (a full-length) with a dog.

549. *Rivera*: The Burial of Christ. Collection of Napoleon III.

474. *Domenichino*: S. Cecilia. Collection of Louis XIV.

344. *Salvator Rosa*: Battle Piece.

'An admirable picture, with an angry yellow light.'—*Kugler.*

324. *Guido Reni*: Hercules and Achelous.

180. *Domenico Feti*: Melancholy. Replica of a picture at Venice.

343. *Salvator Rosa*: The Apparition of Samuel to Saul. Collection of Louis XIV.

318. *Guido Reni*: Ecce Homo. Collection of Louis XIV.

256. *Carlo Maratta*: Portrait of Maria Maddalena Rospigliosi. A very favourable specimen of the master.

24. *Caravaggio*: The Death of the Virgin. From the gallery of the Duke of Mantua this picture passed to that of Charles I., then of Louis XIV.

134. *Ann. Caracci*: Fishermen.

*119. *Ann. Caracci*: 'La Vierge aux Cerises.'

The name is in allusion to the legend, often repeated in old carols, that, before the birth of our Saviour, the Virgin longed for cherries which hung high on a tree, and that when Joseph was about to get them for her, the bough bent to his hand.

6th Division.—

455. *Titian*: Male Portrait. Collection of Mazarin, afterwards of Louis XIV.

451. *Titian*: An Allegory. Collection of Louis XIV.

*401. *Lionardo da Vinci* (sometimes attributed to the Milanese Bernardino de' Conti): Female Portrait, called in France 'La Belle Féronnière,' mistress of Francois I., but really representing Lucrezia Crivelli, a lady beloved by Ludovico Sforza.

*440. *Titian*: 'La Vierge au Lapin.' Signed. Collection of Louis XIV. The Virgin holds a white rabbit, towards which the infant Christ, in the arms of S. Catherine, eagerly stretches his hand.

92. *Paul Veronese*: The Swoon of Esther. Collection of Louis XIV.

*372. *Raffaelle*: Portrait of a Young Man, said to be the artist. Collection of Louis XIV.

*56. *Fra Bartolommeo*: The Annunciation. 1515. Collection of François I.

'The Virgin seated under a niche, and attended by standing or

kneeling saints, bends backwards as she sees the messenger who flies down to her. It is clear that the latter was thrown off on the background of architecture at the moment when the rest was finished. Fra Bartolommeo has reached a point where he denies every sort of difficulty.' *Crowe and Cavalcaselle.*

'A most brilliant and original composition, in which the Virgin, instead of being represented kneeling in some retired spot, is seated on a throne receiving the homage of various saints, when the angel Gabriel appears before her.'—*Rio*, '*Christian Art.*'

*371. *Raffaelle*: Portrait of Balthasar Castiglione, the famous author of 'Il Cortigiano.' Collection of Charles I., afterwards of Mazarin and Louis XIV.

445. *Titian*: Christ crowned with Thorns. From S. Maria delle Grazie at Milan.

441. *Titian*: The Holy Family.

*99. *Paul Veronese*: The Supper at Emmaus.

*460. *Leonardo da Vinci*: 'La Vierge aux Rochers.' Collection of François I. A replica, with some differences, of the famous picture, in the National Gallery, from the collection at Charlton.

291. *Giulio Romano*: The Nativity. From S. Andrea at Mantua; afterwards in the gallery of the Duke of Mantua; then of Charles I.; finally of Louis XIV.

443. *Titian*: The Disciples at Emmaus. A subject often painted by the master. Gallery of the Duke of Mantua, Charles I. and Louis XIV.

'Titien, selon la tradition, fait asseoir à la droite du Sauveur, sous l'habit de pèlerin, l'empereur Charles V., et à sa gauche, sous le même travestissement, le cardinal Ximenes. Le page qui apporte un plat sur la table serait Philippe II., plus tard roi des Espagnes.'—*Théophile Gautier.*

57. *Fra Bartolommeo*: Virgin and Child throned, with Saints.

225. *Lorenzo Lotto*: S. Laurence, with S. Agnes and S. Margaret. Collection of Napoleon III.

453. *Titian*: Male Portrait. Collection of Louis XIV.

*449. *Titian*: Jupiter and Antiope, known as 'La Venus del Pardo,' with a glorious landscape. Given by Philip IV. of Spain to Charles I., afterwards in the collection of Mazarin, then of Louis XIV.

382. *Andrea del Sarto*: The Annunciation. A replica of the picture in the Pitti at Florence.

*38. *Giorgione*: The Holy Family, with SS. Sebastian and Catherine, in a poetic landscape. Collections of Duke of Mantua, Charles I., Mazarin, and Louis XIV.

454. *Titian*: A Man holding a Glove. Collection of Louis XIV.

177. *Gaudenzio Ferrari* (of Valduggia), 1484–1550: S. Paul. Signed, 1543. From S. Maria delle Grazie at Milan.

*374. *Raffaelle*: Two Male Portraits: supposed to represent Raffaelle and his fencing-master: by some ascribed to Pontormo or Sebastian del Piombo.

74. *Bonifazio*: Holy Family and Saints. Collection of Mazarin, afterwards of Louis XIV.

The third door we have passed on the right of La Grande Galerie is the entrance to five rooms devoted to French and English artists. Here we may notice—

1st Room.—Containing interesting examples of XIV. c. art in France. Two pictures by *François Clouet* dit Janet (1500–1572), and a number by his pupils.

653. *Jean Fouquet*, c. 1450: Charles VII.

*652. *Id.*: Guillaume Jouvenel, Chancellor of Charles VII. A very noble work.

137. *Jean Cousin*: The Last Judgment.

2nd Room.—A noble collection of pictures of *Eustache Lesueur* (1617–1655) representing the life of S. Bruno, and executed for one of the cloisters of a Carthusian monastery which stood on the site now occupied by the Luxembourg.

'Lesueur avait vingt-huit ans, lorsqu'il fut chargé de peindre la galerie des Chartreux; en moins de trois ans (1645–1648), aidé par ses frères et son beau-frère dans les parties les moins importantes de l'œuvre, il eut exécuté les vingt-deux tableaux de la vie de S. Bruno. L'admiration publique ne s'exprima point par une explosion bruyante, mais par une espèce de saisissement. Cette sérénité, cette pureté céleste, cette couleur limpide et transparente comme un beau ciel d'été, ce sentiment religieux d'une suavité si pénétrante, qui réunit l'élan de l'extase et le

calme de l'âme en repos dans la lumière, furent comme une révélation nouvelle. Lesueur après Poussin, c'était l'Évangile après l'Ancien Testament.' *Merton, 'Hist. de France.'*

The pictures are—

1. Raymond, a learned doctor at Paris, and Canon of Notre Dame is lecturing on theology to his pupils, one of whom, sitting in front, with a book under his arm, is S. Bruno, a native of Cologne.
2. Raymond dies. A priest attended by two students, one of whom is S. Bruno, extends the crucifix. A demon awaits the departing soul.
3. As, three several times, the people were attempting to carry Raymond to the grave, when they were chanting the words 'Responde mihi quantas habes iniquitates,' the dead man lifted himself up and with terrible voice exclaimed: 'By the justice of God I am condemned.' On the third occasion the body was flung aside, as unworthy of Christian burial. S. Bruno witnesses the awful scene.
4. S. Bruno kneels before the crucifix. In the background Raymond is being buried in unconsecrated ground.
5. Bruno teaches theology at Rheims.
6. Bruno, directing the temptations of the world, persuades six friends to adopt the life of anchorites.
7. S. Bruno and his companions prepare to set out to Grenoble and distribute their goods to the poor.
8. Hugo, Bishop of Grenoble, has a vision of seven moving stars, which become stationary at a fixed point in his diocese; when Bruno and his companions appear, he sees the interpretation of his vision and gives them a retreat on a mountain near Grenoble.
9. Bruno and his friends, preceded by S. Hugo on a mule, journey to the village of Chartreux.
10. S. Bruno founds the monastery of the Grande Chartreuse.
11. S. Hugo invests Bruno with the habit of his order.
12. The rule of Bruno is confirmed by Pope Victor III.
13. S. Bruno, as abbot, receives young novices.
14. Pope Urban II., who had been a pupil of Bruno at Rheims, sends for S. Bruno to aid him in his affairs: the summons causes consternation.
15. Bruno received by Urban II.

16. Bruno refuses the Archbishopric of Reggio.
17. Bruno, unable longer to endure Court life, retires to a desert in Calabria.
18. Bruno has obtained leave to found a convent in Calabria ; he prays and the monks clear the ground.
19. Count Roger of Sicily, lost in the forest, finds the hermitage of S. Bruno.
20. Whilst besieging Capua, Count Roger has a vision of S. Bruno, who warns him of treachery in his camp, so that he is able to guard against it.
21. The death of S. Bruno (1100), surrounded by his monks.
22. The apotheosis of S. Bruno—the worst, as the last was the best, of the series.

3rd Room.—Pictures by *Eustache Lesueur*, chiefly from the Hôtel Lambert, in the Isle S. Louis.

'La décoration de l'hôtel Lambert, partagée entre les deux rivaux Lesueur et Lebrun, fut encore pour Lesueur l'occasion d'un triomphe. Il y donna un caractère tout nouveau à l'allégorie mythologique, déjà traitée par Poussin avec une grande profondeur, mais dans un autre style. C'est, ainsi que le dit très-bien M. Vitet, c'est l'antiquité comme la comprendra Fénelon, devenue chrétienne sans cesser d'être hellénique. Ce n'est pas l'antiquité d'Homère, mais celle de Platon et de Virgile. Ces ravissantes nymphes de Lesueur sont des idées descendues de l'empyrée platonicien, si voisin du ciel de saint Jean.'—*Henri Martin.*

4th Room.—Pictures by *Horace Vernet* (1714–1789).

5th Room.—Pictures by English artists—none remarkable.

From this room one may turn (right) at the head of a staircase to the *Galerie Mollien*, containing a vast collection of the works of N. Poussin and Claude.

Right Wall.—

804. *Lenain*: Portrait of Henri II., Duc de Montmorenci.
828. *N. Poussin*: Apollo and Daphne. The last work of the artist; left unfinished.
515. *Lesueur*: Tobias instructed by his Father. Very beautiful in colour.

65. *Lebrun*: Martyrdom of S. Stephen.

'C'est en quelque sorte le spécimen de ce qu'on peut appeler l'école académique; un grand talent de composition, un style noble, une exécution habile, mais une manière théâtrale, déclamatoire, tout à la surface, où manque la sérénité de l'art vrai, où on sent l'âme absente.' *Henri Martin.*

This picture was a votive offering executed by Lebrun at the age of thirty-two, for the Confrérie des Orfèvres, who presented it, on May 1, 1651, to the chapter of Notre Dame.

421. *N. Poussin*: The Philistines smitten with the Plague.

521. *Lesueur*: S. Paul preaching at Ephesus.

'Depuis *La Dispute du Saint-Sacrement* et *l'Ecole d'Athènes* il n'avait rien paru qui pût comparer au *Saint Paul*, création qui est peut-être le chef d'œuvre de l'école française. Un idéal souverain respire dans toute cette composition; un souffle divin fait frissonner la chevelure de l'apôtre; l'esprit de Dieu brille dans son regard.'—*Henri Martin.*

221. 222. *Claude Lorraine*: Landscapes.

453. *N. Poussin*: Diogenes. The landscape is magnificent.

105. *Claude Lefèvre*: A Master and his Pupil.

290. *Laurent de Lahyre* (1606–1656): Pope Nicholas V. witnessing the opening of the grave of S. Francis of Assisi. The pope 1440 descends into the tomb at Assisi, which has never been opened since the death of the saint. He finds the body entire and standing upright; kneeling, he lifts the robe to examine the traces of the stigmata; attendants and monks with torches stand around.

224. *Claude Lorraine*: David crowned by Samuel.

*306. *Jouvenet*: Fagon, physician of Louis XIV. A most powerful and speaking portrait.

226. *Claude Lorraine*: A Seaport.

479. *Rigaud*: Portrait of Martin van den Bogaert, known as Desjardins, the sculptor.

415. *N. Poussin*: Eleazar and Rebecca.

232. *Claude Lorraine*: Entering a Port (Genoa?) at Sunrise.

Left Wall.—

473. *Rigaud*: Presentation in the Temple. The last work of the master (1743), bequeathed by him to Louis XV.

233. *Claude Lorraine*: The Landing of Cleopatra.
48. *Sebastian Bourdon*: Portrait of the Artist.
386. *Oudry*: Blanche, a favourite dog of Louis XV.
446. *N. Poussin*: Time saving Truth from the attacks of Envy and Discord. Executed in 1641 for Cardinal Richelieu, afterwards in the 'grand cabinet du roi' at the Louvre.
225. *Claude Lorraine*: Ulysses restoring Chryseis to her Father.
392. *Mignard*: Madonna and Child, with a cluster of grapes.
475. *Rigaud*: Louis XIV. An interesting portrait (1701) of the great king, 'silencieux et mesuré,' as S. Simon describes him, whose minutest actions endured the scrutiny of his courtiers, from whose presence he was never relieved, a prince of the blood handing him his shirt, a duke holding a mirror whilst he shaved, &c.
480. *Rigaud*: Portrait of Charles Lebrun and Pierre Mignard.
351. *Mignard*: Ecce Homo.

At the end of this gallery we enter *Le Pavillon Denon*, containing pictures of the Battles of Alexander by *Charles Lebrun.*

On the right opens a gallery in which a collection of the *Modern French School* has been recently arranged. We may notice—

Right Wall.—

Guérin: Death of Caesar.
Constant Troyon: Oxen going to Work.
Ary Scheffer: S. Augustin and S. Monica.
Ingres: The Apotheosis of Homer.
Prudhon: The Empress Josephine.
Delaroche: The English Princes in the Tower.

End Wall.—

Delaroche: The Death of Elizabeth of England.

Left Wall.—

Scheffer: The Temptation.
100. *David*: The Vow of the Horatii.
Gros: Bonaparte at Arcola.
Benonville: The Death of S. Francis of Assisi.
Troyon: Le Retour de la Ferme.

Returning to the Pavillon Denon, we enter the *Galerie Daru.*

Right Wall.—

284 288. *Oudry*: Favourite Dogs of Louis XV., with their names.
311. *Lancret*: Summer.
587. *Jean Francois de Troy*: First Chapter of the Order of S. Esprit, held by Henri IV. in the Convent of the Grands Augustins at Paris, January 8, 1595.
*265. *Greuze*: The Broken Pitcher.
330. *Vanloo*: Portrait of Queen Marie Leczinska, 1747.
52. *Mme Lebrun*: Portrait of the Artist and her Daughter.
332. *Vanloo*: Portrait of the artist Jean Germain Drouais.
201, 202. *Greuze*: The Father's Curse, and the Return of the Prodigal Son. Collection of Louis XVIII.

Left Wall.—

264. *Greuze*: Portrait of an Artist.
678. *Angelica Kauffman*: A Lady and Child.
28, 29. *Boucher*: Pastoral Subjects. Good specimens of the artist.
187. *F. N. Drouais*, 1763: Portrait of the Comte d'Artois, afterwards Charles X., at six, and his sister, Clotilde, at four.
577. *Louis Tocqué*: Portrait of Queen Marie Leczinska.
*99. *Chardin*: The Benedicite. Collection of Louis XV.
724. *Chardin*: 'La Pourvoyeuse.'
98. *Chardin*: The Industrious Mother.
403. *Pater*, 1728: A Pastoral Feast.
*200. *Greuze*: The Village Bride, 'L'Accordée du Village.' The father has just paid the dowry of his daughter and is commending her to the care of her bridegroom; the mother exhibits satisfaction at the match; the younger sister grief at the parting.
168. *Desportes*: Folle and Mitte, dogs of Louis XIV.
162. *Desportes*. Portrait of the Artist.
367. *Oudry*: Wolf Hunt.

On leaving the last hall of the French School we find ourselves at the top of the *Escalier Daru.* Crossing the

landing half-way up the staircase, entering the Vestibule, and leaving the Galerie d'Apollon to the right, we reach again the Salle des Sept Cheminées. If we cross this, by the furthest door on the opposite wall we may enter the *Musée Campana*, containing the—

Salle Asiatique.—(The ceiling has 'Poussin presented to Louis XII. by Richielieu,' by *Alaux.*) Phoenician terra-cottas, Babylonian alabasters, &c.

Salle des Terres-cuites.—(Ceiling, 'Henri IV. after the Battle of Ivry,' by *Steuben.*) Terra-cottas, chiefly from Magna Graecia.

Salle des Vases Noirs.—(Ceiling, 'Puget presenting to Louis XIV. his Group of Milo of Crotona,' by *Deveria.*) Very ancient Etruscan vases.

Salle du Tombeau Lydien.—(Ceiling, 'Francis I. receiving the Statues brought from Italy by Primaticcio,' by *Fragonard.*) In the centre of the room is the great terra-cotta tomb of a husband and wife, from Cervetri, which was the masterpiece of the Campana collection.

Salle des Vases Corinthiens.—(Ceiling, 'The Renaissance of the Arts in France,' and eight scenes of French history from Charles VIII. to the death of Henri II.) All the vases in this hall are anterior to Pericles.

Salle des Vases à Figurines Noires.—(Ceiling, 'Francis I. armed by Bayard,' by *Fragonard.*) Vases before the time of Alexander the Great.

Salle des Vases à Figurines Rouges.—(Ceiling, 'Charlemagne and Alcuin,' by *Schnetz.*)

Salle des Rhytons. (Ceiling, 'Louis XII. at the States-General of Tours in 1506,' by *Drolling.*) Many of the rhytons are unique.

Salle des Fresques.—(Ceiling, 'Egyptian Campaign under Bonaparte,' by *Cogniet.*) Frescoes and relics from Pompeii. Three frescoes of first-rate excellence were given by Francis I. of Naples.

Returning to the Salle des Vases Corinthiens, the visitor may enter, on the left, the *Musée Charles X.*, or *des Antiquités Grecques*, and, beginning with the furthest room, visit—

Salle d'Homère: Greek Pottery and Glass. Objects in wood and plaster from the tombs of Kertch.

Salle des Vases Peints, à figures rouges.

Salle Grecque.

Salle des Vases Peints, à figures noires.

The five succeeding halls and staircase of the *Musée Egyptien* contain a very precious and important collection. Their names express their contents—

Salle des dieux et monuments divers.
Salle des dieux.
Salle des monuments funéraires.
Salle des monuments relatifs à la vie civile.
Salle des monuments historiques.
(Staircase) Larger sculptures. Statue of Rameses II.

Turning left, we find *Les Anciennes Salles du Musée des Souverains*, which are full of interest. Their collections are chiefly due to the energy and historic judgment of the Empress Eugénie.

Salle I. is panelled from the apartments which Louis XIII. prepared for Anne of Austria in the château of Vincennes. The stained glass is of XVI. and XVII. c.

Salle II., '*La Chambre à Alcôve*,' is panelled from the apartment of Henri II. in the Louvre, which occupied the site of the Salon carré de l'Ecole Française. The four *enfants* in the alcove, sustaining a canopy, are by Gilles Guérin. This alcove is especially interesting, as the body of Henry IV. was laid there, after his murder by Ravaillac.

'On retrouve, non-seulement les emblèmes "croissants et fleurs-de-lys," les devises et chiffres qui rappellent les amours de Henri II. avec Diane de Poitiers, mais encore une partie des détails qu'avait admirés Sauval en la décrivant: le plafond en noyer, sculpté, rehaussé d'or moulu, du centre duquel "sortent," dit il, "les armoiries de France, foulant un grand monceau de casques, d'épées, de lances, &c," et aux portes, en même temps que "le dessin et la tendresse des demi reliefs" . . . deux merveilleuses vipères "aux écailles délicates et serrées."' —*Paris à travers les âges.*

Salle III., '*La Chambre de Parade*.'—The faded tapestries belonged to Mazarin. The wood panelling is from the chamber of Henri II.

'Les curieux et les musiciens la trouvaient si accomplie que non-seulement ils la nommaient la plus belle chambre du monde, mais prétendent qu'en ce genre c'est le comble de toutes les perfections dont l'imagination se puisse former une idée.' —*Sauval.*

The silver statue of Peace in the centre of the room is by Claudet, 1806. Over the chimney is a portrait of Henri II.

Salle IV.—In the middle is a silver statue of Henry IV. as a boy, by F. Bosio (taken from a picture). In a case on the right is the curious copper basin, called *Baptistère de S. Louis*, in which all the children of Kings of France were baptised. A collection of small objects in the same case belonged to Marie Antoinette.

In the *Pavillon Central* (covered with bees) which Napoleon I. intended to use as a throne-room, and which bears his name on the ceiling, are a number of works of art—the best, Italian. Opening from this room is a hall containing various works of art, gifts to the Louvre.

By the landing of the Assyrian staircase we reach the *Collections of the Middle Ages and Renaissance.*

Salle des terres-cuites et Della Robbia.
Salle des faïences italiennes et des faïences de Nevers.
Salle des faïences hispano-moresques et italiennes.
Salle des faïences françaises. A case of exquisite XVI. c.
Salle des petits bronzes. Many most beautiful.
Salle des verreries.
Salle Sauvageot. Mediaeval art. (Called after a former conservator.)
Salle des ivoires.

The *Musée des Dessins* occupies fourteen rooms. The drawings of the French School are especially interesting. The foreign collection includes exquisite sketches by Fra Bartolommeo, Raffaelle, Michelangelo, Perugino, Titian, Leonardo da Vinci, Albert Durer, &c.

Passing the head of a staircase, a wrought-iron gate from Maisons leads to the *Salle des Bronzes*, containing a precious collection, including—

Beautiful Head of a Young Man, from Beneventum.
Apollo in gilt bronze, found at Lillebonne, 1823.
Apollo from Piombino, with an inscription in silver let into the left heel.

We now find ourselves at the head of the stairs by which we entered, or, if we care to ascend the staircase we have just passed, we may visit the *Musée de Marine*, the *Salle*

Ethnographique, and the *Musée Chinois*, which are not of general interest to an English traveller.

The *Sculpture Galleries* on the ground floor of the Louvre are entered by the *Pavillon Denon*, on the right of the Place du Carrousel. Following the gallery on the left, adorned with fragments or copies of antique sculpture, ascending several steps, and leaving the new staircase to the right, we descend to the—

Vestibule Daru, where we should notice—

Eight bas-reliefs from the palace at Thessalonica.

Sarcophagus from Salonica, with Battle of the Amazons.

Salle de la Rotonde.—The ceiling is coloured with figures in stucco by Michel Anguier. We must notice—

In Centre. **The Mars Borghese.**

r. 75. **Lycian Apollo.**

(Turning right.) *Salle de Mécène.*—

Almost all the statues here and in most of the other rooms are so much 'restored' that they have little interest; the heads, though antique, seldom belong to the statues.

The *Salles des Saisons* were decorated by Romanelli with the allegories of the Seasons, alternating with the story of Apollo and Diana. Under Louis XV. this was the hall of audience of the Minister of War and of the President of the Great Council.

The great Mithraic relief (560) here is very important, as the first known to antiquaries, and as bearing inscriptions which have given rise to great discussion. It comes from the cave of Mithras on the Capitoline Hill.

Salle de la Paix (or Salle de Rome)—named from paintings by Romanelli, framed in bas-reliefs by Anguier—which formed the first of the apartments of Anne of Austria, and which looks upon the little garden, called *Jardin de l'Infante* (from the Spanish Infanta, who came in 1721 as an intended bride for Louis XV.): a garden laid out by Nicolas Guérin, and admired by Evelyn.

In the Centre (465). Rome—a porphyry statue—seated on a rock, from the collection of Cardinal Mazarin.

Salle de Septime-Sévère.—

r. 315. Antinous. A most beautiful bust.

l. Six busts of Septimius Severus.

l. Statue of Julian the Apostate.

Salle des Antonins.—

l. 12. Colossal head of Lucilla. Found at Carthage, 1847.

l. Fine busts of Lucius Verus and Marcus Aurelius. From the villa of Lucius Verus, at Acqua Traversa, near Rome.

Salle d'Auguste.—

Centre. Colossal bust of Antinous, represented as an Egyptian god with the lotus in his hair. From the Villa Mondragone, at Frascati.

*184. Roman Orator, as Mercury. Signed by the Athenian sculptor Cleomenes; from the Villa Borghese.

468. Colossal bust of Rome, with two wolves suckling Romulus and Remus on the helmet. From Villa Borghese.

End Wall. A beautiful statue of Augustus, once in the Vatican. Amongst the busts, those of Octavia, sister of Augustus, and Vitellius, are the best.

Returning to the Salle de la Rotonde, we find, on the right, the—

Salle de Phidias.—

Centre. Headless statue of Juno (Herè) from her temple at Samos.

r. 9, 10, 11. Reliefs from Thasos. Above 125 fragments of the frieze of the Parthenon. 126: Metope from the Parthenon.

l. Relief of the Story of Orpheus and Eurydice.

Reliefs from the Temple of Assos in the Troad.

Side near Court, 1st Recess. Relief from the tomb of Philis, daughter of Clemedes of Thasos.

Salle du Tibre.—

*449. The Tiber—found at Rome in the XIV. c.—with the wolf suckling Romulus and Remus, discovered with the Nile of the Vatican in the XVI. c.

250. Silenus and Bacchus. From the Villa Borghese.

98. Diana of Versailles, or Diane à la Biche.

Salle du Gladiateur.—

Centre. 97. Diana (?). From Gabii.

276. Bust of Satyr. Found at Vienne.

(Second Window.) * 'The Borghese Gladiator' from the Villa Borghese: really the statue of an armed runner in the hoplitodromos. The inscription bears the name of the sculptor—Agesias of Ephesos. Found at Antium in the XVII. c.

135. Venus Genitrix. The Venus d'Arles, which was restored by Girardon, and placed by Louis XIV. in the Grande Galerie of Versailles.

Salle de Pallas.—

70. Apollo Sauroctonos.

137. Venus. Found at Arles in 1651.

493. 'Le Génie du Repos Eternel.'

*114. In the centre, the famous Pallas of Velletri, the best statue of Minerva known; found in 1707. This is a Roman copy of a Greek work of the best period.

Salle de Melpomène.—

386. Colossal statue of the Tragic Muse. Ceded to France by the treaty of Tolentino.

(*Left.*) *Salle de la Vénus de Milo.*—

*130. The Venus of Milo, found February 1820, near the mountain-village of Castro, in the island of Melos, by a peasant named Jorgos and his son, Antonio Bottoms. They offered it for sale for 25,000 francs to the French consul, Louis Brest, but he hesitated to disburse so large a sum for his Government, and it was the account which Dumont d'Urville, a young lieutenant on board the man-of-war 'La Chevrette,' took to the Marquis de la Rivière, ambassador at Constantinople, of the marvellous statue he had seen upon his voyage, which secured the Melian Venus for Paris. The statue was at first believed to be the work of Praxiteles, till, on the pedestal, the Messieurs Debay found, in Greek characters, the inscription—'Andros, Menides' son, from Antioch on the Meander, made the work.' But the pedestal underwent a change in the workshop of the Louvre: the inscription is no longer there, its ever having existed is denied by many, and the author of the statue is still uncertain. It is, however, universally allowed that when the statue was first found, its left arm was in existence, outstretched, and holding an apple—perhaps a symbol of the island of Melos.

'In every stroke of the chisel, art judges will discover evidence of the fine perception the Hellenic master had for every expression, even the slightest, of a nobly-developed woman's form. In the whole, and in every part, one finds the full-blown flower of womanly beauty. In every contour there is a moderation that includes luxuriance and excludes weakness. To the flesh the words of Homer have been applied, "it blooms with eternal youth," and anything comparable to it will not have been seen, be it in the sculptured works of the old or the new. Even the manner in which the outer skin, the "epidermis," is reproduced in the marble, is praised as unsurpassable. After rubbing with pumice stone, it was customary with the Hellenic sculptors of the good period, to let the chisel skim lightly over the surface of the marble, when they wished to produce the effect of a skin warm with life, and soft as velvet. On far too many antique works, however, this outer skin has been destroyed by polishing. Here nothing of the kind has taken place; the naked parts shine like an elastic cellular tissue, in the warm tint of the Parian marble.'—*Viktor Rydberg.*

Salle de la Psyché.—

l. 371. Greek statue of Pysche. From the Villa Borghese.

r. 265. Dancing Faun. From the collection of Cardinal Mazarin.

Salle d'Adonis.—

l. 172. Sarcophagus representing the Departure, Accident, and Death of Adonis.

Salle d'Hercule et Télèphe.—

l. 325. Eros Farnèse. Found in the Farnese garden, 1862.

r. 461. Hermaphrodite. From Velletri.

Salle de Médée.—

l. 282. Splendid sarcophagus representing the Vengeance of Medea.

Centre. Venus—a stooping figure. Found at Vienne.

Corridor de Pan, whence, on the left, we enter the—

Salle des Cariatides—formerly the Salle des Gardes, or des Cent Suisses (of the hundred Swiss guards)—which preceded the apartments of Catherine de Medicis. The beautiful caryatides, which sustained the tribune, are masterpieces of Jean Goujon.

'L'art de la renaissance n'a rien produit de plus beau que les quatre figures de femmes données par Jean Goujon pour supports à la tribune. Toujours gracieux et délicat, Jean Goujon s'est encore surpassé lui-méme cette fois. Aucune de ses œuvres ne nous semble

atteindre le même degré de distinction et de sérénité majestueuse, la même pureté de forme et de sentiment. Des colonnes se groupent sur les parois et se disposent en portique vers la cheminée. Les bandeaux qui traversent la voûte, sont couverts de sculptures, une Diane chasseresse, une Vénus sortant de l'onde, des attributs de chasse, des chiens, des guirlandes de fleurs et de fruits.' — *De Guilhermy.*

Here, in March 1583, the hundred and twenty pages of Henri III were soundly whipped for having laughed at the king as he was walking in the *procession des flagellants*. Here was celebrated the marriage of Henri IV. with Marguerite de Valois; and here the wax effigy of the king lay in a *chapelle ardente* after his murder, May 14, 1610. It was also here that the Huguenot sister of Henri IV. would edify the Court by her preachings, and then comfort their hearts by dancing in a ballet. And in this room Molière played his first pieces, and the Institute used to hold its meetings.

Centre. 217. Bacchus. From the château of Richelieu.
31. Jupiter "de Versailles." Given by Marguerite d'Autriche to Cardinal de Granville, and brought from Besançon to Versailles after being presented to Louis XIV.
*235. Vase Borghese. From the Gardens of Sallust.
217. Bacchus (de Richelieu).
Minerva. From Crete.
*476. Victory, found in Samothrace, 1863 – a draped figure in rapid motion.

r. Bust of Sophocles.

'The face is that of an elderly and very thoughtful man, with noble features, and of great beauty, but not without an expression of patience and of sorrow such as became him who has been well called *der Prophet des Weltschmerzes*.' — *Mahaffy.*

l. In a window. Dog, from Gabii; very beautiful.
l. In a window. 374. The Borghese Hermaphrodite.

The *Musée de Sculpture du Moyen Age et de la Renaissance* is entered from the south façade of the court of the Louvre, on the east side of the south gate. It is full of interest to anyone who has travelled much in France. The tombs and sculptures removed from still existing churches in Paris would be of much greater interest in the

places for which they were intended, but, in the city of constant revolutions, they are safer here.

Corridor d'entrée.—

70. Painted statue of Childebert (XIII. c.) which stood at the entrance of the refectory in the abbey of S. Germain des Prés.

72. Four angels (XIII. c.), from the abbey of Poissy.

76. Statue of the Virgin and Child (XIV. c.), from the church of Maisoncelles, near Provins.

77. Pierre de Fayet, canon of Paris. 1303.

80. Tomb of Pierre d'Evreux-Navarre, Comte de Mortain (XVI. c).

'A true and simple statue: head and hands striking and natural: military coat thrown back.'—*Lübke.*

81. Catherine d'Alençon, wife of Pierre d'Evreux (XV. c.)

'Even finer than the statue of her husband, with simple and beautiful drapery. Both these figures are from the Chartreuse in Paris.'—*Lübke.*

82. Anne de Bourgogne, Duchess of Bedford, 1450. By *Guillaume Viniten.*

The Corridor leads to the *Salle de Jean Goujon.—*

Centre. 100. Diana. From the Château d'Anet. By *Jean Goujon.*

*112. Funeral Monument, by *Germain Pilon*, ordered (1559) by Catherine de Medicis, which contained the heart of Henri II. in the church of the Celestines. It is supported by the Graces (supposed by the Celestines to be the Theological Virtues) on a triangular pedestal by the Florentine Domenico del Barbiere. This would more appropriately find a place at S. Denis.

118–121. The Four Cardinal Virtues by *Germain Pilon.* Wooden figures which, till the Revolution, supported the shrine of S. Geneviève in S. Etienne du Mont.

Beginning from the right wall we see—

97–99. Fragments of the original Fontaine des Innocents, by *Jean Goujon.*

152. Medallion portrait of the poet Philippe Desportes, from his tomb at Bonport, in Normandy.

136. Henri III., by *Germain Pilon.*

117. Tomb of René Birague, Chancellor of France, and Cardinal Bishop of Lodève, an active agent in the massacre of S. Bartholomew, by *Germain Pilon.*

130. Charles IV., by *Germain Pilon.*

103. Philippe de Chabot, Admiral of France. Attributed to *Jean Cousin.*

129. Henri II., by *Germain Pilon.*

107. Part of the tomb of François de la Rochefoucault and his wife, Anne de Polignac, 1517, by *Jean Cousin.*

*90. The Judgment of Daniel upon Susanna, a relief by *Daniel Rihier* of Lorraine. A haut-relief.

91. Angels, by *Daniel Rihier.*

146. Figures from a tomb in S. André des Arts, by *Barthélemy Prieur.*

*144. Tomb of Madeleine de Savoie, Duchesse de Montmorency, wife of the Constable Anne. From S. Martin of Montmorency. *Barthélemy Prieur.*

*135, 135. Nymphs. *Jean Goujon.*

85, 86. Tomb of the historian Philippe de Commynes, Prince de Talmont, 1511, and his wife, Helene de Chambres, 1531. From the chapel which they built in the Grands Augustins.

123–127. Part of the pulpit of the Grands Augustins, by *Germain Pilon.*

143. Part of the Tomb of the Constable Anne, Duc de Montmorency. *Barthélemy Prieur.* From S. Martin, Montmorency.

113. Tomb of Valentine Balbiani, wife of René Birague, by *Germain Pilon.* From S. Catherine de la Coulture.

92 96. The Deposition from the Cross and the Four Evangelists. From the rood-loft of S. Germain l'Auxerrois; by *Jean Goujon.*

106, 107. Funeral Genii from the tomb of Admiral Philippe de Chabot. *Jean Goujon.* From the church of the Celestines.

138–142. Parts of the grand tomb of Anne de Montmorency, once in the church of S. Martin de Montmorency. *Barthélemy Prieur.*

122. Chimney-piece from the Château de Villeroy, by *Germain Pilon*; with (101) Henri II., by *Jean Goujon.*

115-117. Part of the tomb of the family of Cossé-Brissac. *Etienne le Hongre*, 1690.

r. Salle de Michel-Ange.—

17. In the centre is a fountain from the Château of Gaillon, of Italian work, the gift of the Republic of Venice to Cardinal d'Amboise.

High on right Wall. The Nymph of Fontainebleau, by Benvenuto Cellini, ordered by François I. Instead of placing it at Fontainebleau, Henri II. gave it to Diane of Poitiers, who placed it in her château of Anet. It was brought to Paris at the Revolution.

36. Tomb of Albert de Savoie, 1535, by *Ponzio* (Maître Ponce).

38. Tomb of André Blondel de Roquencourt, 1538, by *Ponzio.*

12 *bis.* Madonna, by *Mino da Fiesole.*

48. Bronze Madonna. From the Château of Fontainebleau (XV. c.).

57. S. John Baptist. *Donatello.*

Hercules and the Hydra. A bronze group given by Louis XIV. to Richelieu, which in turn has ornamented Marly, Meudon, and S. Cloud.

Filippo Strozzi, by *Benedetto da Majano*, 1491.

28-29. Two slaves, by *Michelangelo*, executed for the tomb of Julius II., but given by the sculptor to Roberto Strozzi, who gave them to François I. The king gave them to the Connétable de Montmorency for the Château of Ecouen, whence they passed, after his death, into the hands of Richelieu, who took them to his château in Touraine. The Maréchal de Richelieu brought them back to Paris in the middle of the XVIII. c., and they were seized for the state when about to be sold by his widow in 1795. They now stand on either side of a magnificent XV. c. doorway from the Palazzo Spanga at Cremona. Beyond this are—

87. Tomb of Louis Poncher, Secrétaire du Roi, 1491, and Minister of Finance to François I. This, and the statue of his wife, Roberte (1520 and 1521), were probably executed soon after 1505, when Poncher founded the chapel of S. Germain l'Auxerrois, whence they were brought.

'Both are represented as lying in the calm sleep of death; the treatment of the husband is grand and noble, the drapery splendidly arranged, and the heads exhibit much fine individual characterisation:

the beautiful features of the lady especially wear the touching calmness of a glorified condition. These works are amongst the most exquisite productions of their glorious time.'—*Lübke.*

37. Statue of Charles de Magny, Capitaine de la Porte du Roi. *Ponzio*, 1556.

16. Louis XII., a statue by Lorenzo da Mugiano. From Gaillon.

84 *bis.* Virgin and Child. French, early XVI. c.

84. S. George. A relief by *Michel Colombe*, 1508, executed for the chapel in the château of Gaillon.

88. Tomb of Roberte Legendre, the wife of Louis Poncher, 1522. From S. Germain l'Auxerrois; very beautiful and simple.

In the embrasure of the windows are bas-reliefs in bronze from the tomb of Marc-Antonio della Torre, physician of Padua, by *Andrea Riccio.*

Salle des Auguier.—

Centre. Monument of Henri de Longueville, by *François Auguier.* From the church of the Celestines.

164. 'La Renommée.' From the tomb of the Duc d'Epernon at Cadillac in Guienne.

60 *bis.* Mercury, by *Giovanni da Bologna.*

64, 67. Four conquered nations, by *Pierre Francheville*, 1548. From the base of the equestrian statue of Henri IV. by Giovanni da Bologna and Pietro Paeca on the Pont Neuf, where it was destroyed at the Revolution.

r. 161, 162. Four Bronze Dogs. From the Château de Fontainebleau; by *Francheville.*

r. 193. Tomb of Jacques Souvré de Courtenvaux, by *F. Auguier*, 1604–1669.

147. Henri IV. *Barthélemy Prieur.*

63. David and Goliath. *Pierre Francheville.*

191. Tomb of Jacques Auguste de Thou. *François Auguier.* From S. André des Arts.

62. Orphée. *Pierre Francheville.*

170. Louis XIII. *Jean Warin.*

169. Tomb of Charlotte de la Tremouille, Princesse de Condé. From the convent of Ave Maria.

167. Anne d'Autriche. *Simon Guillain.*

165. Louis XIV. as a child. *Simon Guillain.*

166. Louis XIII. *Simon Guillain.*

These three statues, and the relief above, commemorated the bridge begun (1639) under Louis XIII. and finished (1647) under the regency of Anne of Austria.

Mercury: *Pierre Francheville.*

Salle de la Cheminée de Bruges (left of corridor on entering).—

Centre, 70 *bis*. Copper sepulchral statue of Blanche de Champagne, wife of Jean I., Duc de Bretagne, 1283, executed at Limoges early XIV. c. for the abbey of Joie, near Hennebout, of which she had been the foundress.

r. The celebrated historic skeleton figure from the Cimetière des Innocents, commonly called '*La Mort Saint-Innocent*'—of alabaster, attributed to François Gentil of Troyes. In the cemetery it stood under the fifth arcade of the 'charnier de Messieurs les Martins,' having been ordered by them. It was in a box, of which the churchwardens had the keys. On All Saints' Day and till the middle of the day after, the effigy was shown to the people. With its right hand the skeleton holds the folds of a shroud, its left points with a dart to a scroll, on which is engraved—

'Il n'est vivant, tant soit plein d'art,
Ni de force pour résistance,
Que je ne frappe de mon dard,
Pour bailler aux vers leur pitance.'

In 1670 the canons of S. Germain removed the skeleton, that it might not be injured by new buildings in the Rue de la Ferronerie. On December 13, 1671, *la figure de jaspe représentant la mort*, which had been given to the care of the churchwardens, was reclaimed, and a judgment of July 31, 1673, ordered its restitution to its old position. But in 1686 the skeleton seems to have been still in the care of a churchwarden named Noiret in the Rue des Fers, who tried to sell it, but was forced to restore it in 1688, when it was placed between the pillars in the Charnier de la Vierge in a closed box. Here it remained forty-eight years. But (October 29, 1736) the canons of S. Germain l'Auxerrois moved it, and placed it at the back of the cemetery tower. Upon this the Curé des S. Innocents and the churchwardens, forgetting that the canons were the owners of the charniers, climbed the tower and carried off the skeleton. A lawsuit ensued and (July 10, 1737) a judgment was obtained forcing the restitution of the skeleton.

On suppression of the church, cemetery, and charniers of the Innocents, in 1786, the skeleton was carried to S. Jacques la Boucherie, then to the museum of Alexandre Lenoir, whence it passed to the Louvre.

Statues from the central pavilion of the Tuileries.

Salle Chrétienne (*right of Corridor*).—

Tomb of S. Drausin, twenty-second bishop of Soissons. From the abbey of Notre Dame de Soissons early Merovingian sculpture. The cover of the sarcophagus does not belong to it, and comes from S. Germain des Prés.

Sarcophagus of Livia Primitiva. From Rome.

Sarcophagus from Rigueux-le-Franc, with Christ and the Apostles, placed two and two in compartments divided by columns.

Altar-front of S. Ladre from the Abbaye de S. Denis.

Salle Judaïque.—

1. La stèle de Mesah. A Semitic inscription of thirty-four lines, containing the history of the wars of Moab with Israel, 896 B.C.

5. Fragment of a lava door from the cities of Moab.

Sarcophagi from the tombs of the kings.

The *Egyptian Museum of Sculpture* is entered from the east side of the Court of the Louvre, by the door on the right as you face S. Germain l'Auxerrois. The collection is magnificent. One cannot but recall here the words of Napoleon I. to his army before the Pyramids: 'Allez et pensez que, du haut de ces monuments, quarante siècles vous observent.' The museum forms a complete encyclopaedia of the religion, arts and customs of the Egyptians. In the *Salle Henri IV.* the hieroglyphics on the granite sphinx from Tanis (numbered *23 a*) record the name of King Meneptah, under whom the exodus of the Israelites took place, and that of Sheshouk I., the Shishak who was the conqueror of Rehoboam. The *Salle d'Apis* is called after the bull in the centre, sacred to Ptah, the god of Memphis.

Facing the entrance of the Egyptian collection is that of the *Musée Assyrien*. Most of the objects here come from the palace of King Sargon VIII. (B.C. 722 705) at Khorsabad,' or from that of Sardanapalus V. (VII. c.) at

Nineveh. Most magnificent are the four winged bulls, whose heads are supposed to be portraits of kings.

From the north side of the court of the Louvre is the entrance of the *Musée de Gravure ou de Chalcographie.* An enormous plan of Paris, engraved 1739, is invaluable to topographers. A collection of portraits in pastel includes that of Mme de Pompadour, by *Latour.*

The *Sculpture Moderne Française* is reached on the north of the Pavillon Sully, on the west of the court of the Louvre. It is contained in the—

Salle de Puget.—

204. Perseus and Andromeda, Milo and Croton, by *Puget.* From the gardens of Versailles.
209. A small copy by *Girardon* of the statue of Louis XIV., in the Place Vendôme, destroyed in the Revolution.
245, 246. Geometry and Charity, by *Legros.*

Salle de Coysevox.—

227. Tomb of Cardinal Mazarin. From the chapel of the Collège des Quatre Nations, now the Institute. *C. Ant. Coysevox.*
234. Shepherd and young Satyr. From the private garden of the Tuileries. *Coysevox.*
The Rhone. From S. Cloud. *Coysevox.*
233. Marie-Adélaide de Savoie, Duchesse de Bourgogne, as a hunting Diana. *Coysevox.* From the gardens of Trianon.
Bronze bust of Louis II. de Bourbon—'le grand Condé.' *Coysevox.*
Venus, from the gardens of Versailles. *Coysevox.*
Busts of Lebrun, Bossuet, Richelieu, Marie Serre (the mother of Rigaud), and of the sculptor himself. *Coysevox.*
193. Amphitrite. *Michel Auguier.*

Salle de Coustou.—

150 *bis.* Adonis reposing after the Chase. *Nicolas Coustou.*
151, 155. Louis XV. and Marie Leczinska. From the gardens of Trianon. *Guillaume Coustou.*
250. Julius Caesar. *Nicholas Coustou.*
268. Hannibal. *Sébastien Slodtz.*
Music. *Falconnet.*

Bas-reliefs in bronze. From the pedestal of the statue of Louis XIV. in the Place des Victoires. *Desjardins.*

170. Mercury attaching the Wings of his Heels. *Pigalle.*

Salle de Houdon.—

296. Diana. *Houdon.*

284 *bis.* Bacchante. *Pajou.*

272. Cupid. *Bouchardon.*

284. Bust of Mme du Barry. *Pajou.*
Model of Statue of Louis XV. *Bouchardon.*

Salle de Chaudet.—

314. Cupid. *Chaudet.*

307. Homer. *Roland.*

338. Daphnis and Chloe. *Cortot.*

383. Cupid and Psyche. *Canova.*

313. The shepherd Phorbas and Oedipus. *Chaudet.*

Salle de Rude.—

Mercury, Jeanne Darc, Young Neapolitan Fisherman, Christ, Louis David. *Rude.*

Theseus contending with the Minotaur. *Ramey.*

Psyche, Sappho, a son of Niobe, the Toilette of Atalanta. *Pradier.*

Venus. *Simart.*

Spartacus. *Foyatier.*

382. Philopoemon. *David d'Angers.*

Fisherman dancing the Tarantella, à Vintager improvising. *Duret.*

Despair, and the Infancy of Bacchus. *Joseph Perraud.*

It was from the end of the palace facing S. Germain l'Auxerrois that the Empress Eugénie escaped, at 2½ P.M., on September 4, 1870.

'On arriva jusqu'à la colonnade de Louis XIV., en face de l'église Saint-Germain-l'Auxerrois, et c'est là, devant la grille dorée, que l'Impératrice et Mme Lebreton montèrent dans un fiacre. M. de Metternich jeta au cocher ces simples mots : "Boulevard Haussmann."

'Un gamin d'une quinzaine d'années, en blouse et en casquette, qui passait à ce moment, s'écria :

'— Tiens, elle est bien bonne, tout de même . . . . C'est l'Impératrice !

'Son exclamation, heureusement pour les fugitives, fut couverte par le bruit du fiacre, qui s'était déjà mis en mouvement et roulait dans la direction de la rue de Rivoli.' – *Comte d'Hérisson.*

The Rue du Louvre occupies the site of several famous buildings, including the later Hôtel de Condé or Hôtel de Bourbon, destroyed 1758, where Louis de Bourbon, son of le Grand Condé, the eccentric savage, who played so conspicuous a part in the reign of Louis XIV., and who married one of his daughters by Mme de Montespan, died suddenly in 1710, while his wife was giving a carnival ball. Here also stood the Maison du Doyen (de S. Germain), in which Gabrielle d'Estrées, the famous mistress of Henri IV., died suddenly on Easter Eve 1599, after supping with Sebastian Zamet, a former lover. It was at this entrance of the Louvre that the unpopular minister Concini, beloved by Marie de Medicis, was murdered, April 27, 1617, with the connivance of her son Louis XIII. Facing us is the parish church of the Louvre, *S. Germain l'Auxerrois*, which was founded in 560, by S. Germain of Paris, in memory of his great namesake of Auxerre. As the royal church, it held the first rank in Paris after the cathedral. It was taken and turned into a fortress by the Normans in 886, and at that time it was called, from its form, S. Germain le Rond. Robert the Pious rebuilt the church 997 1031.[1] But the earliest parts of the present building are the tower against the south wall, the choir, and the principal entrance, of early XIII. c.; the chapels of the nave are XV. c.; the porch, built by Jean Gaussel (1435), the façade, transepts and chapels of choir, are of XV. and XVI. c.

'Le porche, du commencement du xv^e^ siècle, est parfaitement

[1] As is described in his Life by the monk Helgaud.

conçu. Il s'ouvre sur la face par trois arcades principales qui comprennent la largeur de la nef, et par deux arcades plus étroites et plus basses, au droit des collatéraux ; une arcade semblable de chaque côté, en retour, donne des issues latérales. Les voûtes, fermées sur les deux travées extrêmes plus basses, sont surmontées de deux chambres couvertes par deux combles aigus et éclairées par de petites fenêtres percées dans les tympans rachetant la différence de hauteur entre les grands et petits arcs. Une balustrade couronne cette construction couverte en terrasse, sous la rose, dans la partie centrale.

'La sculpture et les détails de ce porche, bien des fois retouchés et depuis peu grattés à vif, manquent de caractère, sont mous et pauvres. Le porche n'est bon à étudier qu'au point de vue de l'ensemble et de ses heureuses proportions. . . . On observera que les arcades d'extrémités étant plus basses que celles centrales, les fidèles réunis sous ce vestibule extérieur, profond d'ailleurs, sont parfaitement abrités du vent et de la pluie, bien que la circulation soit facile.'—*Viollet-le-Duc*, vii. 304.

The statues of S. Francis of Assisi and S. Mary of Egypt are the only figures adorning the porch which are contemporary with it; the rest are modern, in imitation of the early idealistic style, the angel on the gable being by Marochetti. But the effect is picturesque, and the corridor with its frescoes by Mottez, and the groups of beggars who are always to be found on its steps, has afforded subject for many a picture. The central portal is XIII. c. Of its six statues, that of S. Geneviève deserves notice, with a candle which a demon is trying to extinguish, whilst an angel holds a chandelier ready to give a fresh light if he succeeds. On the left of the porch is the *Salle des Archives*, an interesting room which preserves its old pavement, doors, and wooden ceiling.

The church is cruciform, with double aisles, and an encircling wreath of chapels. Once the interior was full of interest, but this, for the most part, has been 'restored' away. The gothic choir was modernised by the miserable

architect Bacarit in 1715; the noble rood-loft, designed by Pierre Lescot, and sculptured by Jean Goujou, has been removed, and many of the ancient tombs and sculptures have vanished. Still there is an aspect of antiquity, colour, and shadow here which is wanting in most Parisian churches. The pulpit and stalls have survived the Revolution, and the state seat occupied by the royal family on great solemnities, executed in 1681, from designs of Lebrun, by François Mercier. The choir grille is one of the best pieces of metal work of the last century. The ancient bosses of the nave and chapels have escaped being restored away, as they could not be touched without weakening the fabric.

"Elles portent les figures de S. Vincent et de S. Germain, qui se partageaient le patronage de l'église; de S. Jacques le Majeur, de S. Landry, de S. Christophe qui traverse un torrent avec le Christ enfant sur les épaules. La plus gracieuse de toutes est le S. Germain en habits épiscopaux, peint et doré, qui se détache sur une rosace à jour, à la dernière travée de la chapelle de la Vierge. Quelques unes paraissent avoir été armoriées. Les colonnes réunies en faisceaux n'ont pas de chapiteaux.'—*De Guilhermy.*

Making the round of the church we see—

r. The 2nd Chapel (of Notre Dame, XIV. c.), with a wooden screen, is a complete church, with stalls, organ, pulpit, &c. In the retable is framed a stone Tree of Jesse, XIV. c., from a church in Champagne. Three statuettes, discovered behind some panelling, are coeval with the chapel—a Madonna an Child, with SS. Vincent and Germain.

Right Transept. Guichard: The Descent from the Cross.

South Door, XV. c., with a Virgin of XIV c.

4th Chapel of Choir. Statues, by *Laurent Magnier*, of the two Etiennes d'Aligre, father and son (1635, 1677), Chancellors of France.

The greater part of the stained glass is modern, but some glass of the XV. c. and XVI c. remains in the transepts, especially in the rose windows. In the original

church, in 656, was buried S. Landericus or Landry, ninth bishop of Paris, who founded the Hotel Dieu, and sold the furniture of his house to feed the poor in a famine. In the present church the jester of Charles V. (for whom the king made a splendid tomb); the poet Malherbe; the philosopher André Dacier; the painters Coypel, Houasse, Stella and Santerre; the sculptors Sarazin, Desjardins and Coysevox; the architects Louis Levau and François d'Orbay; the geographer Sanson, and the Comte de Cayius, were buried, but their tombs are destroyed. Here also was interred (1617) the ambitious Concini, Maréchal d'Ancre, the influential favourite of Marie de Medicis (to whose foster-sister, Leonora Galigai, he was married), murdered by order of her son Louis XIII., with the enthusiastic approval of his subjects, before the eastern entrance of the Louvre; but his rest here was brief.

'Le lendemain matin, les laquais des grands seigneurs, entraînant après eux la lie de la populace, se portèrent à l'église de S. Germain l'Auxerrois, où l'on avait inhumé en cachette le maréchal d'Ancre, déterrèrent son cadavre, le traînèrent par la ville avec des huées et des clameurs obscènes, dans lesquelles le nom de la reine-mère était mêlé au nom de Concini; ils finirent par le mettre en pièces et par brûler ses restes. Un forcené fit griller le cœur du maréchal d'Ancre et le dévora!—*Henri Martin*, '*Hist. de France*.'

S. Germain, being the parish church of the Louvre, was attended by the sovereigns, when they were residing there, on all great religious festivals. Louis XVI. and his family, followed by the Assembly, walked in the procession of the Fête-Dieu to this church, as late as May 23, 1790. In the revolution of July, 1830, the church was transformed into an ambulance, and the dead were buried in a trench hastily dug opposite the entrance. It was here that the dog of one

of the victims, 'le chien du Louvre,' as Casimir Delavigne calls him, lay for weeks, and died upon the grave of the master he had followed through the combat. On February 14, 1831, when an anniversary service for the death of the Duc de Berry was being celebrated, the people burst in and sacked the church; the stained-glass and stalls were broken, and the tombs mutilated. For six years after this the building was closed for worship, the sacristy and presbytery being used as a mairie. Then its demolition was decided on, to make way for a direct street from the Louvre to the Hôtel de Ville. It was only saved as a concession to the entreaties of Chateaubriand that the authorities would spare 'un des plus anciens monuments de Paris, et d'une époque dont il ne reste presque plus rien.' In 1837 its restoration was begun.

It was the bell of S. Germain l'Auxerrois which, at 2 A.M. of August 24, 1572, gave the first signal for the Massacre of S. Bartholomew, at the order of the young king, Charles IX., goaded on by his mother, Catherine de Medicis. The bell was the sign agreed upon for the massacre to begin in the quarter of the Louvre; a little later the bell of the Tour de l'Horloge, on the island, announced the massacre on the left bank of the Seine. The modern tower now marks the spot where an attempt had been made two days before to murder Admiral Coligny (the first victim of the massacre) as he was returning from an interview with the king to his residence in the Hôtel de Ponthieu, in the Rue des Fossés S. Germain.

'Il marchait lentement, et lisait un mémoire qu'on venait de lui présenter; comme il était dans la rue des Fossés S. Germain l'Auxerrois, en face d'une maison habitée par un nommé Villemur, ancien précepteur du duc de Guise, un coup d'arquebuse, chargé de deux balles

de cuivre, partit de cette maison, et atteignit Coligny. Une balle lui coupa l'index de la main droite, l'autre lui fit une large blessure au bras gauche. Coligny, sans montrer autant d'emotion que ceux qui l'accompagnaient, indiqua la maison d'où le coup était parti, ordonna à un de ses gentilshommes d'aller dire au roi ce qui venait d'arriver, et, soutenu par ses domestiques, il se rendit à pied dans son logis.

'On entra dans la maison d'où on avait tiré ; on y trouva l'arquebuse ; mais l'assassin Maurevert, aussitot apres le coup, avait fui par une porte de derriere, et, sur un cheval qui lui etait prepare, avait gagné la porte S. Antoine, où l'attendait un autre cheval, sur lequel il s'éloigna de Paris.'—*Dulaure*, '*Hist. de Paris*.'

A cloister formerly surrounded the church, which, in the reign of Charlemagne, already enclosed a famous school which has left its name to the Place de l'Ecole. Here Etienne Marcel, Prévôt de Paris, lived, and, as chief of the Jacquerie, roused the fury of the people in the XIV. c. ; and here Calvin lodged, at fourteen, with his uncle Richard, a locksmith, in a little room looking on the church, of which the chaunts awakened him in the morning to attend the Collège de la Marche.

CHAPTER II.

IN OLD PARIS.

From the Rue S. Honoré to the Quartier des Halles and Quartier du Temple.

ENGLISHMEN are often specially impressed with Paris as a city of contrasts, because one side of the principal line of hotels frequented by our countrymen looks down upon the broad, luxurious Rue de Rivoli, all modern gaiety and radiance, whilst the other side of their courtyards opens upon the busy working *Rue S. Honoré*, lined by the tall, many-windowed houses which have witnessed so many Revolutions. They have all the picturesqueness of innumerable balconies, high slated roofs with dormer windows, window-boxes full of carnations and bright with crimson flowers through the summer, and they overlook an ever-changing crowd, in great part composed of men in blouses and women in white aprons and caps. Ever since the fourteenth century the Rue S. Honoré has been one of the busiest streets in Paris. It was the gate leading into this street which was attacked by Jeanne Darc in 1429. It was the fact that the Cardinal de Bourbon and the Duc de Guise had been seen walking together at the Porte S. Honoré that was said to have turned half the moustache of

Henri of Navarre suddenly white, from a presentiment of the crime which has become known as the Massacre of S. Bartholomew. Here, in 1648, the barricade was raised which gave the signal for all the troubles of the Fronde. It was at No. 3—then called L'Auberge des Trois Pigeons—that Ravaillac was lodging when he was waiting to murder Henry IV.; here the first gun was fired in the Revolution of July 1830, which overturned Charles X.; and here, in the Revolution of 1848, a bloody combat took place between the insurgents and the military. Throughout this street, as Marie Antoinette was first entering Paris, the poissardes brought her bouquets, singing—

'La rose est la reine des fleurs,
Antoinette est la reine des cœurs;'

and here, as she was being taken to the scaffold, they crowded round her execution cart and shouted—

'Madame Veto avait promis
De faire égorger tout Paris,
Mais son coup a manqué
Grâce à nos canonniers;
Dansons la carmagnole
Au bruit du son
Du canon!'

Turning east towards Old Paris, we pass, on the right of the Rue S. Honoré, the *Church of S. Roch*, of which Louis XIV. laid the foundation stone in 1633, replacing a chapel built on the site of the Hôtel Gaillon. The church was only finished, from designs of Robert de Cotte, in 1740. The flight of steps which leads to the entrance has many associations.

'Devant Saint-Roch la charrette de Marie Antoinette fait une station, au milieu des huées et des hurlements. Mille injures se levent

des degrés de l'église comme une seule injure, saluant d'ordure cette reine qui va mourir. Elle pourtant, sereine et majestueuse, pardonnait aux injures en ne les entendant pas.'—*De Goncourt.*

It was from these steps, in front of which an open space then extended to the Tuileries gardens, that Bonaparte ordered the first cannon to be fired upon the royalists who rose against the National Convention, and thus prevented a counter-revolution. Traces of this cannonade of 13 Vendémiaire are still to be seen at the angle of the church and the Rue Neuve S. Roch. The portal of S. Roch is doric below and corinthian above. The interior of the church, due to Antoine Le Mercier, consists of a wide central nave with side aisles bordered by eighteen chapels, a transept with chapels, and a choir with three chapels, one behind the other—a plan confused, and contrary to all laws of architecture, but certainly rather picturesque. Theological Virtues sustain the pulpit, where the veil of Error, represented by a ponderous sculptured curtain, is giving way before Catholic Truth. Against the pillar on the north of the organ is a medallion monument to Corneille, who died in the Rue d'Argenteuil, October 1, 1684. Making the round of the church we may notice—

1. 1st Chapel. Tomb of Maupertuis. *Huez.* Medallion of Maréchal d'Asfeld, 1743; bust of François, Duc de Créqui; medallion of Mme Lalève de Juilly. *Falconnet.*

2nd Chapel. Bust of Mignard by *Desjardins*, part of a monument to which the figure of his daughter, Mme de Feuquières, belonged, now taken hence, to represent a Magdalen at the foot of the Calvary. Tomb of the Comte d'Harcourt, by *Renard.* Fine bust of Lenôtre, by *Coysevox.* Tomb, by *Guillaume Coustou*, of the infamous Cardinal Dubois, minister under the Orleans Regency and during the early years of Louis XV. This monument was brought from the

destroyed church of St. Honoré. The face of the kneeling figure wears a most complacent expression.

'Il mourut maître absolu de son maître, et moins premier ministre qu'exerçant toute la plénitude et toute l'indépendance de toute la puissance et de toute l'autorité royale; surintendant des postes, cardinal, archevêque de Cambrai avec sept abbayes, dont il fut insatiable. Les lobes publiques du cardinal Dubois, depuis surtout que devenu le maître il ne les contint plus, tenaient un livre. C'en est assez pour montrer quel était ce monstrueux personnage dont la mort soulagea grands et petits, et en vérité, toute l'Europe, enfin jusqu'à son frère même qu'il traitait comme un nègre.' *S. Simon*, '*Mémoires*.'

'C'est bien le prêtre le plus méchant et le plus intéressé qu'il soit possible de voir, et Dieu le punira.' *Correspondance de Madame* (*Duchesse d'Orléans*).

3rd Chapel. Tomb of Charles, Duc de Crequi.

Transept. 'La Guérison du Mal des Ardents,' a picture by *Doyen*, which, with the 'Prédication de S. Denis,' by *Vien*, in the opposite transept, made a great sensation at the time they appeared.

'C'était déjà une querelle anticipée entre les classiques et les romantiques. Les jeunes gens s'enthousiasmèrent pour la composition théatrale et pleine de Doyen: les burgraves du temps s'écrièrent à la décadence de l'art, et réservèrent leur admiration exclusive pour la composition sage, calme et harmonieuse de Vien.' *A. J. au Pays*.

4th Chapel. Of S. Clotilde, by *Devaux*. In the apse are several pictures by *Vien*.

Behind the Chapel of the Virgin on left is the entrance of the *Chapel of Calvary*, rebuilt 1845. It contains: a group of the Entombment by *De Seine*; a Crucifixion by *Duseigneur*; and a Christ on the Cross by *Michel Anguier*, formerly on the high-altar of the Sorbonne. The statue of the Virgin is by *Regnie*. The statue of the Madeleine, by *Lemaire*, was originally intended to represent the Comtesse de Feuquieres, daughter of Mignard.

1st Chapel of Nave. Monument of the Abbé de l'Epée, 1780, celebrated for his noble devotion to ameliorating the condition of the deaf-and dumb, and founder of the institutions in their favour.

3rd Chapel. Monument erected, 1856, to Bossuet, who died, 1704, in the Rue S. Anne, in this parish.

4th Chapel, or Baptistery. Group of the Baptism of Christ, by *Lemaire*, formerly in S. Jean-en-Grève.

Running north-west from the Rue S. Honoré, behind S. Roch, is the *Rue d'Argenteuil*, where No. 18 was inhabited by Corneille. The street is crossed by the handsome *Rue des Pyramides*, at the end of which, facing the Louvre, is an equestrian statue of Jeanne Darc by *Fremiot*.

It was at the corner of the next street, the *Rue de l'Echelle*, that the carriage, with M. de Fersen as coachman, waited, with its agonised freight, for Marie Antoinette, whilst she lost her way by leaving the Tuileries at the wrong exit and wandering into the Rue du Bac, on the night of the flight to Varennes.

Crossing the Place Royale (to which we shall return later), we find on the left of Rue S. Honoré, running north-east, the *Rue de Jean-Jacques Rousseau* (formerly Rue *Plâtrière* and Grenelle S. Honoré). Rousseau was born on the second floor of No. 2, in 1622. In a neighbouring house, the poet François Rayner was born, in the same year. In the garden of No. 12 are some remains of a tower belonging to the walls of Philippe Auguste. At No. 41 are some vestiges of the Hôtel de Ferrière, which belonged to Jean de la Ferrière, Vidame de Chartres, where Jeanne d'Albret, mother of Henry IV., died, June 9, 1572. No. 58 was the *Hôtel des Fermes*, where the *fermiers-généraux* had their offices. It is of the XVI c., and became, in 1612, the property of Chancellor Séguier, who rebuilt it and offered it as a site to the Académie Française. No. 51, the *Hôtel de Bullion*, was formerly Hôtel d'Herwert or Epergnon. La Fontaine died in the street in 1695. At the end of the street, on the left, is the back of the new Post Office. The Rue de Sartine leads hence at once to the Halle de Blé (*see after*).

On the right of the Rue S. Honoré, at the entrance of the Rue de l'Oratoire, is the Church of the *Oratoire*. It occupies the site of the Hôtel de Montpensier, which belonged to Joyeuse, one of the mignons of Henri III., then of the Hôtel du Bouchage, in which Gabrielle d'Estrées lived for a time, and where Henri IV. received (December 27, 1594) from Jean Châtel that blow on the mouth with a knife, which caused the bold D'Aubigné to say to him: 'Sire, God has struck you on the lips because you have hitherto only denied Him with your mouth; beware, for if you deny Him with your heart, He will strike you in the heart.' M. de Bérulle bought the hotel for the Pères de la Congrégation de l'Oratoire in 1616, and Le Mercier was employed by Louis XIII. in 1621 to erect a church for them, that they might not suffer by the destruction of the chapel of the Hôtel du Bourbon, within the present courts of the Louvre, which he was about to pull down. Thenceforth the edifice was called *l'Oratoire royal*. It was built at a peculiar angle that it might follow the direction of the palace, and this adds to the effect of its stately portico. Cardinal de Bérulle died suddenly within its walls in 1690, whilst saying mass in a chapel. He was, in France, the founder of the Oratorians, 'un corps où tout le monde obéit et où personne ne commande.'[1] Here the licentious Régent d'Orléans used to go into retreat, 'à faire ses pâques.' The church was once famous for the preaching of Massillon and Mascaron. At the Revolution it was used as a hall for public meetings, and continued to be thus employed till 1832, when it was given to the protestants, and has since been celebrated for the eloquence of Grétry,

[1] General Talon.

Coquerel, and Adolphe Monod. It was at the end of the street nearest the Rue S. Honoré that Paul Stuard de Caussado, Comte de S. Megrim, lover of the Duchesse de Guise, was murdered as he came from the Louvre, July 21, 1578.

On the left is the Rue d'Orléans. 'Voici la rue d'Orléans,' said Louis XVI. as he crossed it on his way to his trial. 'Dites la rue de l'Egalité,' answered Chaumette, the procureur-syndic of the Commune, who accompanied him.[1] In this street stood the Hôtel de Harlay, now destroyed.

At the corner of the *Rue de l'Arbre Sec* is a singular house with a fountain beneath it, dating from 1529, but reconstructed 1775. It was formerly called Fontaine de la Croix du Trahoir, and marks one of the places of execution before the Revolution, where a guillotine stood *en permanence*, at the foot of a gibbet. A nymph between the windows on the first floor is by Jean Goujon. The original name of the street—Rue du Trahoir—is said to have resulted from Brunehaut, daughter, wife, mother, and grandmother of kings, having been dragged through it, at eighty, at a horse's tail. This was one of the spots used for the burning of protestants, and Nicholas Valeton was burnt here, under François I.

'Henri III. passoit à la croix du Trahoir comme on pendoit un homme. Ce pauvre diable cria, *Grâce, grâce, sire!* Le roi ayant su du greffier que son crime étoit grand, dit en souriant : "Eh bien, qu'on ne le pende pas qu'il n'ait dit son *in manus*." Le galant homme, quand on en vint là, jura qu'il s'en garderoit bien et ne le diroit de sa vie, puisque le roi avoit ordonné qu'on ne le pendit point auparavant. Il s'y obstina si fort qu'il fallut aller au roi, qui, voyant que c'étoit un bon compagnon, lui donna sa grâce.' - *Tallemant des Réaux.*

[1] Lamartine.

Near this, in the Rue des Poulies, the first restaurant was opened in 1785, Boulanger, the master, taking as his sign, 'Venite ad me omnes qui stomacho laboratis, et ego vos *restaurabo*'—whence the name which has ever remained to his imitators.[1]

The Rue de l'Arbre Sec led into the Rue des Fossés S. Germain l'Auxerrois, which took again, in its later existence, a name it had borne in 886. Here, when the street was called Rue de la Charpenterie, Jacques de Bethizy, Advocate of the Parliament of Paris, built an hotel in 1416. The prolongation of the street was called Rue de Ponthieu, from the Hôtel de Ponthieu, in which (and not, as sometimes stated, in the destroyed Rue de Bethizy) Admiral Coligny was murdered.

'Le duc de Guise, suivi de satellites armés, se rendit à la hâte au logis de l'amiral Coligny. Ayant fait forcer la porte extérieure, les Suisses de la garde navarraise voulurent s'opposer à leur projet, mais leur capitaine et quelques hommes furent tués sur la place. Le duc de Guise, qui avait attendu dans la cour l'issue de la première entreprise, ordonna à quelques-uns de ses soldats de monter à la chambre de Coligny, dont la porte était confiée à un valet allemand. Ce dernier, s'étant opposé à ce qu'on entrât chez son maître, reçut un coup de feu à la tête. Bien qu'au premier bruit qui se manifesta à la porte extérieure, l'amiral se fût mis à la fenêtre pour s'assurer de la cause du tumulte, et qu'il lui eût été facile de voir que c'était à lui que l'on en voulait, il ne fit aucune tentative pour se sauver ; au contraire, il se recoucha en robe de chambre, et fit même semblant de dormir, quand trois hommes armés entrèrent dans son appartement. L'un de ces trois assassins, qui était gentilhomme, le saisit par le bras en s'écriant : "*Monsieur l'amiral, monsieur, vous dormez trop !*" Coligny fit semblant de sortir du premier sommeil, et se tournant vers celui qui lui parlait, il en reçut un coup d'épée dans le côté gauche et un coup de poignard dans le côté droit. On ordonna ensuite aux Suisses de le jeter par la fenêtre. Cependant Coligny n'avait pas encore rendu l'âme, et il fit une telle résistance quand on

[1] Fournier, *Paris démoli.*

on voulut s'emparer de lui, que quatre Suisses n'en purent venir à bout, malgré les coups de hallebarde qu'ils lui donnèrent sur l'os de la jambe. Ils firent un second effort pour exécuter l'ordre qu'ils avaient reçu, et le saisirent tous les quatre par le corps ; mais, voyant que les soldats français s'occupaient à piller sa cassette, ils laisserent tomber le corps de Coligny pour se livrer également au pillage. Tout à coup on entendit du fond de la cour une voix s'écrier : " L'amiral est-il mort ? jetez-le par la fenêtre ! " Un soldat français s'approchant alors de Coligny, qui, bien que renversé à terre, opposait encore une vigoureuse résistance, lui posa le canon de son arquebuse sur la bouche et le tua. Cependant il faisait encore quelques mouvements quand on le jeta par la fenêtre. Après cette exécution, on massacra environ une quarantaine de personnes qui se trouvaient dans la maison, et qui, pour la plupart, étaient attachées au service de Coligny.' - *Letter of a German priest, written on the day after the massacre, to Lambert Gruter, Bishop of Neustadt.*

(The Hôtel de Ponthieu, after belonging to the family of Rohan-Montbazon, became, as Hôtel de Lisieux, a public-house, where the great comédienne, Sophie Arnauld, the daughter of the publican, was born, in the very room in which the admiral was murdered. All is destroyed now.)

Left of Rue S. Honoré, the Rue Sauval leads to the *Halle au Blé*, a circular edifice on a very historic site.

'Le dôme de la Halle-au-Blé est une casquette de jockey anglais sur une grande échelle.'—*Victor Hugo.*

Here stood the Hôtel de Nesle, built in the XIII. c., by Queen Blanche of Castille, who received there the homage of Thibault, the poet-king of Navarre, when he sang—

'Amours me fait comencier
Une chanson nouvèle ;
Et me vuet enseignier
A amer la plus belle
Qui soit el mont vivant.

Hence, also, when wearied of the importunity of his love,

Queen Blanche sent Thibault to fight in the Holy Land, where he hoped to conquer the affections of the queen by his deeds of valour. Here the beautiful queen died (1253) on a bed of straw, from necessity's sake, and the hotel, after passing through a number of royal hands, was given by Charles VI. to his brother, the Duke of Orleans 'afin de le loger commodément près du Louvre, et dans un lieu qui répondit à sa qualité.' Hence, as the guilty paramour of his sister-in-law, Isabeau de Bavière, the Duke went to his murder in the Rue des Francs-Bourgeois.

It was Catherine de Medicis who pulled down the Hôtel de Nesle, and who, weary of the Tuileries as soon as she had completed its central façade, employed Bullant to build a more splendid palace on this site, called, from its later proprietors, Hôtel de Soissons. The cruel queen had her observatory here, and when a light was seen passing there at night, the passers-by used to say, 'The queen-mother is consulting the stars: it is an evil omen!' After the death of Catherine de Medicis, the hôtel belonged to Catherine of Navarre, sister of Henri IV., then to Olympia Mancini, Comtesse de Soissons (mother of Prince Eugène, born here Oct. 18, 1660), who fled from France to escape being tried for poisoning her husband, after the exposure of Mme de Brinvilliers and the institution of the court of inquiry called 'la Chambre des Poisons.' Even of the second palace nothing remains to this day except a fluted column, resting on a fountain, adorned with the arms of Paris, and attached to the exterior of the Halle. This column, erected by Bullant in 1572, is said to have been used for the observations of Catherine's astrologer; it now bears a sundial, the work of Pingré, canon of S. Geneviève. The Revolution

has destroyed the monograms, crescents, fleurs de-lis, &c., which once adorned it. Such was the fame of the Hôtel de Soissons, that Piganiol de la Force declares that, except the Louvre, no dwelling-house was more noble and illustrious, while to give its history, or rather that of the Hôtels de Nesle, de Bahaigue, d'Orléans, de la Reine-Mère, and des Princes, as it was successively called, it would be necessary to touch on the great events of every reign during its long existence.

Houses now cover the gardens of the Hôtel de Soissons, which, under the Regency, were covered by the wooden booths used in the stock-jobbing of Law and his Mississippi scheme.

On the left of the Rue S. Honoré is the little *Rue des Prouvaires* (Prouaires, Prêtres), where Alphonso of Portugal was lodged in the time of Louis XI., and for his amusement taken to hear a theological discussion at the University which lasted five hours! 'Voilà un monarque honorablement logi et bien amusé,' says S. Foix.

If we continue the Rue de Rivoli, the *Rue des Bourdonnais* (named from Adam and Guillaume Bourdon) opens on the left: now of no interest, but once of great importance as containing the glorious Hôtel de la Trémouille, built 1490, rivaling the noblest buildings of the age in France, but wantonly destroyed in 1840. The hôtel long belonged to the family of Bellièvre, to which Mme de Sévigné was related. 'Ils n'ont pas voulu la vendre,' she wrote, 'parce que c'est la maison paternelle, et que les souliers du vieux chancelier en ont touché le pavé.'

'L'architecture de cet hôtel était une des plus gracieuses créations de la fin du xv^e^ siècle. La tourelle de gauche, le grand

escalier, les portiques avec leur premier étage, n'avaient subi que de legeres mutilations. Quant à la façade du logis sur la cour, elle avait été fort gatee, mais tous les élements de sa décoration subsistaient par parties sous les plâtrages modernes. Du côté du jardin, la façade était tres-simple. Ce qu'on ne pouvait trop admirer dans cette charmante architecture, c'était le goût delicat qu'y avait deploye l'architecte. L'assemblage des parties lisses et des parties decorees etait des plus heureux.'—*Viollet-le-Duc*, vi. 284.

We are close to the Halles Centrales (which may be reached directly from the Halle au Blé), occupying the district formerly called Champeaux, which, from time immemorial, was at once a centre for provisions and a place of sepulture. The great roads leading to Roman towns were always bordered by tombs, and the highways leading to the Roman Lutece, on the island in the Seine, were no exception to the rule. Especially popular as a place of sepulture was the road across the marshes, afterwards known as 'grant chaussée Monsieur Saint Denys.' A chapel dedicated here to S. Michael at a very early date was the precursor of a church dedicated to the Holy Innocents, built under Louis le Gros, whose favourite oath was 'par les saints de Bethléem.' The whole surrounding district had by this time become a cemetery, and the ancient oratory was exclusively used for prayers for the dead. Philip Augustus surrounded the cemetery with walls, and it became, as the Cimetière S. Jean or Cimetière Vert, the favourite burial-place of the middle classes.[1] Of great extent, it was surrounded by cloisters, decorated with frescoes of the Dance of Death—La Danse Maccabre—of great local celebrity, and contained a very fine old *lanterne des morts* and several hermitages,

[1] Corrozet preserves this epitaph: 'Cy gist Jollande Bailli, qui trepassa l'an 1518, le 83e an de son âge, le 42e de son veuvage, laquelle a vu, devant son trepas, deux cents quatre-vingt-quinze enfans issus d'elle.'

some of which were inhabited from motives of devotion, but one at least as an enforced penance, by Renée de Vendôme —'la recluse de S. Innocent'—shut up here for life as a punishment for adultery. Louis XI. erected a monument in the church, with a statue, to another hermit of the cemetery, the nun Alix la Bourgotte. The church, and the cemetery with its cloisters, were closed in 1786. Their site is now covered by the vast buildings of the modern Halles, replacing the famous Marché aux Innocents, which had its origin in booths erected in the time of Philippe le Hardi, when the cloisters of the cemetery were a fashionable walk. The huge existing market, consisting of six pavilions separated by three streets, only dates from 1858. The best time for visiting it and seeing the crowds which frequent it, is between 6 and 8 A.M.

'Une lueur claire annonçait le jour. La grande voix des Halles grondait plus haut ; par instants, des volées de cloche, dans un pavillon éloigné, coupaient cette clameur roulant et montant. Ils entrèrent sous une de ces rues couvertes, entre le pavillon de la marée et le pavillon de la volaille. Florent levait les yeux, regardait la haute voûte, dont les boiseries intérieures luisaient, entre les dentelles noires des charpentes de fonte. Quand il déboucha dans la grande rue du milieu, il songea à quelque ville étrange, avec ses quartiers distincts, ses faubourgs, ses villages, ses promenades et ses routes, ses places et ses carrefours, mise tout entière sous un hangar, un jour de pluie, par quelque caprice gigantesque. L'ombre, sommeillant dans les creux des toitures, multipliait la forêt des piliers, élargissait à l'infini les nervures délicates, les galeries découpées, les persiennes transparentes ; et c'était, au-dessus de la ville, jusqu'au fond des ténèbres, toute une végétation, toute une floraison, monstrueux épanouissement de métal, dont les tiges qui montaient en fusée, les branches qui se tordaient et se nouaient, couvraient un monde avec les légéretés de feuillage d'une futaie séculaire. Des quartiers dormaient encore, clos de leurs grilles. Les pavillons du beurre et de la volaille alignaient leurs petites boutiques treillagées, allongeaient leurs ruelles désertes sous les files des becs

de gaz. Le pavillon de la marée venait d'être ouvert ; des femmes traversaient les rangées de pierres blanches, tachées de l'ombre des paniers et des linges oubliés. Aux gros légumes, aux fleurs et aux fruits, le vacarme allait grandissant. De proche en proche, le réveil gagnait la ville, du quartier populeux où les choux s'entassent dès quatre heures du matin, au quartier paresseux et riche qui n'accroche des poulardes et des faisans à ses maisons que vers les huit heures.

Mais, dans les grandes rues ouvertes, la vie affluait. Le long des trottoirs, aux deux bords, des maraîchers étaient encore là, de petits cultivateurs, venus des environs de Paris, étalant sur des paniers leur récolte de la veille au soir, bottes de légumes, poignées de fruits. Au milieu du va-et-vient incessant de la foule, des voitures entraient sous les voûtes, en talentissant le trot sonnant de leurs chevaux. Deux de ces voitures, laissées en travers, barraient la rue. Elles, pour passer, dut s'appuyer contre un des sacs grisâtres, pareils à des sacs de charbon, et dont l'énorme charge faisait plier les essieux ; les sacs, mouillés, avaient une odeur fraîche d'algues marines ; un d'eux, crevé par un bout, laissait couler un tas noir de grosses moules. A tous les pas, maintenant, ils devaient s'arrêter. La marée arrivait, les camions se succédaient, charriant les hautes cages de bois pleines de bourriches, que les chemins de fer apportent toutes chargées de l'Océan. Et, pour se garer des camions de la marée de plus en plus pressés et inquiétants, ils se jetaient sous les roues des camions de beurre, des œufs et des fromages, de grands chariots jaunes, à quatre chevaux, à lanternes de couleur ; des forts enlevaient les caisses d'œufs, les paniers de fromage et de beurre, qu'ils portaient dans le pavillon de la criée, où les employés en casquette écrivaient sur les calepins, à la lueur du gaz. Claude était ravi de ce tumulte ; il s'oubliait à un effet de lumière, à un groupe de blouses, au déchargement d'une voiture. Enfin, ils se dégagèrent. Comme ils longeaient toujours la grande rue, il marchèrent dans une odeur exquise qui traînait autour d'eux et semblait les suivre. Ils étaient au milieu du marché des fleurs coupées. Sur le carreau, à droite et à gauche, des femmes assises avaient devant elles des corbeilles carrées, pleines de bottes de roses, de violettes, de dahlias, de marguerites. Les bottes s'assombrissaient, pareilles à des taches de sang, pâlissaient doucement avec des gris argentés d'une grande délicatesse. Près d'une corbeille, une bougie allumée mettait là, sur tout le noir d'alentour, une chanson aiguë de couleur, les panachures vives des marguerites, le rouge saignant des dahlias, le bleuissement des violettes, les chairs vivantes des roses. Et rien n'était plus doux ni plus printanier que les tendresses de ce parfum rencontrées

sur un trottoir, au sortir des souffles âpres de la marée et de la senteur pestilentielle des beurres et des fromages.'—*Zola*, '*Le Ventre de Paris*.'

'Les Piliers des Halles' were formerly very picturesque, but nothing now remains of the past, except the *Fontaine*

THE FONTAINE DES INNOCENTS

des Innocents, which now stands in a shady square at the south-east corner of the Halles. Originally dating from the XIII. c., it was reconstructed in 1550 after a plan of Pierre Lescot, and decorated with sculpture by Jean Goujon. But it was then attached to the church wall, which gave it quite a different appearance. John Evelyn

says, 'Joyning to this church is a com'on fountaine, with good relievo's on it.' Since its removal to its present site, its aspect has been further altered by the addition of a cupola and disproportionate base: at the same time new nymphs by Pajou were added to those of Jean Goujon. Stripped of its original interest, the fountain is still a *chef-d'œuvre* of the French renaissance of the XVI. c., and its earlier and still existing decorations, by Jean Goujon, are of the greatest beauty.

It was to the Halles that Jacques d'Armagnac, Duc de Nemours, after having been confined in an iron cage, was brought from the Bastille to be beheaded, August 4, 1477, by order of Louis XI., and there that his children, dressed in white, were forced to stand beneath the scaffold, that their robes might be saturated with their father's blood.

Behind the Halles, which are ever filled with a roar of voices like a storm at sea, rises the huge mass of the great church of S. Eustache, the most complete specimen of renaissance architecture in Paris, a gothic five-sided church in essentials, but classical in all its details, and possessing a certain quaint, surprising, and imposing grandeur of its own, though brimming with faults from an architectural point of view. Henri Martin, who calls it 'the poetical church of S. Eustache,' considers it the last breath of the religious architecture of the Middle Ages. Begun in 1532, it was completed as we now see it (except the principal portal—altered since, and still incomplete), by the architect David, in 1642.

'La renaissance avait effacée les dernières traces du vieil art national. . . . On voulait appliquer les formes de l'architecture

romaine antique, que l'on connaissait mal, au système de construction des églises ogivales, que l'on méprisait sans les comprendre. C'est sous cette inspiration indécise que fut commencée et achevée la grande église de Saint-Eustache, monument mal conçu, mal construit, amas confus de débris empruntés de tous côtés, sans liaison et sans harmonie ; sorte de squelette gothique revêtu de haillons romains cousus ensemble comme les pièces d'un habit d'arlequin.'—*Viollet-le-Duc*, i. 240.

S. EUSTACHE

The richly-decorated renaissance portals are surmounted by gothic rose-windows, divided by balustrades, and, at the summit of the south gable, a stag's head with a crucifix between its horns, in memory of the miraculous animal by which the saint was converted when hunting. Classical pilasters divide the windows, and decorate the flying buttresses, and a very graceful classical campanile of the XVII. c. surmounts the Lady Chapel.

With all its faults, the vast and lofty interior will prob-

ably strike the ordinary visitor with admiration for its stately magnificence.[1] He may notice :—

4th Chapel. *Gourlier* : Marriage of the Virgin—a relief.
5th Chapel. *Maximé* : Ecce Homo—a relief.
Transepts. Statues by *Dehay* ; frescoes by *Signol*.

The windows of the choir and apse are of 1631, and bear, constantly repeated, the name of their artist, Soulignac, unknown elsewhere.

4th Chapel of Choir. Restored frescoes of XVII. c.
8th (Terminal) Chapel. The statue of the Virgin, by Pigalle, sculptured for the dome of the Invalides.
9th Chapel. The tomb of Jean Baptist Colbert, 1683, the famous minister. He is represented kneeling on a sarcophagus, at the base of which are figures of Religion and Abundance.

'On voit dans la paroisse de S. Eustache la statue naturelle de M. Colbert, grand-tresorier de l'ordre du Saint-Esprit, avec le manteau et collier des chevaliers ; il n'est personne qui puisse ne le pas prendre pour un chevalier.' —*S. Simon.*

'Mazarin faisait au roi un legs précieux : "Sire," lui avait-il dit en lui presentant un simple commis des finances, "je vous dois tout ; mais je crois m'acquitter envers Votre Majesté en lui donnant *Colbert*."'—*Touchard-Lafosse*, '*Hist. de Paris*.'

'Le peuple fut ingrat comme l'avait été le roi. Il fallait faire conduire de nuit le corps de Colbert de son hôtel de la Rue Neuve des Petits-Champs à l'église Saint-Eustache, de peur que le convoi ne fût insulté par les gens des halles. Le peuple de Paris ne voyait guère dans Colbert que l'auteur des taxes onereuses et vexatoires établies depuis la guerre de Hollande, et le peuple de France, en général, habitué par Colbert lui-même à reporter au roi tout ce que le ministre avait suggéré de bon et de grand, imputa au roi la gloire, au contrôleur-general des finances les miseres que coûtait cette gloire. Le peuple ne pouvait soupçonner les luttes intérieures du conseil, et la partie éclairée de la bourgeoisie qui approchait Colbert était seule à portée de l'apprecier. Il faut bien le reconnaître, il n'y a que deux juges équitables pour les grands hommes : Dieu et la posterité.

'Avec Colbert finit la race des grands ministres.'—*Martin*, '*Hist. de France*.'

[1] It is the largest church in Paris except Notre Dame, being 318 feet long, and 132 feet wide at the transept.

N. Transept. On the bénitier, Pope Telesiphorus (139, who instituted Holy Water) blessing the water.

Left of the Organ. Medallion monument of General François de Chevert, 1760, with an epitaph by Diderot, telling how 'sans ayeux, sans fortune, et sans appui, il s'éleva malgré l'envie, à la force de mérite.'

The magnificent sculptures which Jacques Sarrazin executed for the high-altar and apse, all perished in the Revolution. The S. Louis, Virgin, and infant Saviour were portraits of Louis XIII., Anne of Austria, and Louis XIV.! The 'banc d'œuvre' was executed by Lepautre from designs of Cartaud for the Régent Duc d'Orléans, at a cost of 20,000 livres. All memorials are destroyed of Admiral de Tourville; the Duc de la Feuillade; d'Armenonville, keeper of the seals; Marin de la Chambre, physician of Louis XIV.; Voiture, Vaugelas, Furetière, Benserade, La Mothe le Vayer, and the painter Charles de la Fosse, buried in this church. Besides the tomb of Colbert, only the monument of Chevert (which was taken to the Musée des Monuments Français) has been preserved.

'It is impossible to point to a single detail which is not elegant, or, to anything offensively inappropriate. Yet the eye is everywhere offended by the attenuation of classical details, and the stilting that becomes necessary from the employment of the flatter circular arch instead of the taller pointed one. The hollow lines of the corinthian capitals are also very ill-adapted to receive the impost of an arch; and when the shaft is placed on a base taller than itself, and drawn out, as is too often the case here, the eye is everywhere shocked, the great difference being, that the gothic shaft was in almost all instances employed only to indicate and suggest the construction, and might therefore be 100 diameters in height without appearing weak or inappropriate.'—*Fergusson.*

It was in this church that 720 wreaths of roses were distributed to mark the Burgundians during the terrible massacre of the followers of Armagnac in 1418. Here in the beginning of the XVI. c., whilst the rivalry between Church and theatre was at its height—

'Le curé de Saint-Eustache était en chaire et faisait de son mieux pour édifier ses auditeurs, lorsque Jean du Pontalais vint par hasard à passer devant son église. Le bruit du tambourin avec lequel du Pont-

alais appelait le peuple, forçait le prédicateur à hausser la voix et brouillait le fil de ses idées. Plus le tambourin retentissait, plus le curé luttait de poumons. Et cette lutte commençait à égayer l'auditoire. Enfin, harassé, le prédicateur entonne qu'on allie impossible ce à ce baladin. Quelques fidèles demeurent . . . et ne reviennent point! Ils sont allés grossir l'auditoire du tapageur, au lieu de faire cesser le tapage. Le bruit du tambour redouble. Enfin le curé, perdant patience, descend de la chaire, sort de l'église, et va droit à du Pontalais. "Eh!" s'écrie du Pontalais, "qui vous a fait si hardi de prêcher pendant que je joue du tambourin?" Alors le prêcheur, plus fâché que devant, prit le couteau de son *fauteuil* boiteux qui était auprès de lui et fit une grande balafre à ce tambourin avec le couteau. Puis il s'en retournant à l'église pour achever son sermon. Pontalais prend son tambour, et court après le prêcheur, et s'en va le coiffer comme d'un chapeau d'Albanais, le lui affublant du côté qu'il était rompu. Et alors le prêcheur tout en l'état qu'il était voulait remonter en chaire pour rencontrer l'injure qui lui avait été faite, et comme la parole de Dieu était vilipendée. Mais le monde riait si fort en lui voyant ce tambourin sur la tête, qu'il ne put ce jour la avoir audience et fut contraint de se retirer et de s'en taire, car il lui fut remontré que ce n'était pas le fait d'un sage homme de se prendre à un fol.' —*Des Essarts*, '*La vie des comédiens.*'

S. Eustache has always been the special church of the Halles, and it was here, in 1701, that the Dames de la Halle, with whom he was very popular, caused a special Te Deum to be sung for the recovery from dangerous illness of Monseigneur, son of Louis XIV.

'La Société Révolutionnaire siégait à Saint-Eustache. Elle était composée de femmes perdues, aventurières de leur sexe, recrutées dans le vice, ou dans les réduits de la misère, ou dans les cabanons de la démence. Le scandale de leurs séances, le tumulte de leurs motions, la bizarrerie de leur éloquence, l'audace de leurs pétitions importunaient le comité de salut public. Ces femmes venaient dicter les lois sous prétexte de donner des conseils à la Convention.'—*Lamartine*, '*Hist. des Girondins.*'

This church also was especially connected with the *Fêtes de la Raison.*

'S. Eustache offrit le spectacle d'un grand cabaret. L'intérieur du chœur représentoit un paysage décoré de chaumières et de bouquets d'arbres. On distinguoit dans le lointain des bosquets mystérieux; il y avoit effectivement de petits sentiers pratiqués dans les escarpemens figurés de grandes masses de rochers. Les précipices de sapin n'étoient point inaccessibles; des troupeaux de filles qui suivoient effrontément à la file, couroient après les hommes, et l'on entendoit le continuel craquement des planches sous leurs pas précipités.

'Autour du chœur, l'on avoit dressé des tables surchargées de bouteilles, de saucissons, d'andouilles, de pâtés et d'autres viandes. Sur les autels des chapelles latérales, on sacrifioit tout à la fois à la luxure, à la gourmandise; et l'on vit sur les pierres consacrées, les traces hideuses de l'intempérance.

'Les convives affluoient par toutes les portes; quiconque se présentoit prenoit part au festin: les enfants de sept à huit ans, tant filles que garçons, mettoient la main au plat en signe de liberté, ils buvoient à même les bouteilles; et leur prompte ivresse excitoit le rire des êtres vils qui le partageoient.'—*Mercier*, '*Le nouveau Paris.*'

The *Rue du Jour*, just behind the west end of S. Eustache, was formerly Rue du Séjour, from a residence of Charles V. The *Hôtel du Royaumont* (No. 4) was built here in 1613, by the Abbé du Royaumont, and afterwards became the property of the Comte de Montmorency-Boutteville, the famous duellist. Its old portal remains.

(The Rue du Jour falls into the *Rue Montmartre*, which contained the Chapelle S. Joseph, built by the Chancellor Séguier, and in which Molière and La Fontaine were buried: it was destroyed in the Revolution.

Opening from the Rue Montmartre, on the left, is (much curtailed by modern improvements) the *Rue de la Jussienne*, a name commemorating the popular pronunciation of the church of S. Marie l'Egyptienne, which dated from the XIV. c., and stood at the angle of the Rue Montmartre.

'Des vitraux du temps de François I. représentaient la vie de la sainte patronne, et des inscriptions d'une naïveté singulière en expliquaient les circonstances, même celles que la sainte crut devoir expier par une longue pénitence.'—*De Guilhermy.*

It was in going to his devotions at this church that Henri III. drew from under the little dogs, which he carried slung in a basket round his neck, and gave to Chancellor Chiverny the edict which took away from the bourgeois of Paris the rights of nobility granted them by Charles V.

No. 2, Rue de la Jussienne, belonged to the Hôtel of Mme du Barry, and the financier Peruchet had his bureau there in the time of Louis XV. It has the handsome decorations of heads and garlands of the time of Louis XV. The next street on the left of the Rue Montmartre was the Rue des Vieux Augustins, where, at No. 17, Charlotte Corday lodged in 1793, in the Hôtel de la Providence.)

(The modern *Rue de Turbigo* runs north east from S. Eustache to the Place de la République on the Boulevards, crossing the site of the fine hotel of the Marquis de l'Hospital. In the great modern cross street, called Rue Etienne Marcel, a grand and picturesque old tower is to be seen, in a court on the right side, sadly hemmed in by modern houses. This is all that remains of the *Hôtel de Bourgogne*, sometimes called Hôtel d'Artois, having been built in the 'quartier Mauconseil'—by the Comte d'Artois in the XIII. c. Under Charles VI. the hôtel was often the residence of Jean sans Peur, Duke of Burgundy. It was bought in 1548 by the Confrérie de la Passion, that they might represent their mysteries there. After a few years they let it to 'les Enfants Sans Souci,' a society of amateur actors

of good family; from them it passed to more regular actors, known as 'Comédiens de l'Hôtel de Bourgogne.'

'Mélite,' the first play of Corneille, was represented at the Hôtel de Bourgogne in 1625; his other plays were acted there as they appeared, and it was here that Christina of Sweden shocked Anne of Austria by sitting at the performance 'dans une position si indécente, qu'elle avait les pieds plus hauts que la tête.' There was a perpetual rivalry between this theatre and that of Petit-Bourbon, where the plays acted were those of Molière, who ridiculed the actors of the Hôtel de Bourgogne in his 'Précieuses ridicules.' But the 'Alexandre' of Racine drew back the wavering admirers of the older theatre. After its appearance at the Hôtel de Bourgogne, S. Evremond wrote, 'que la vieillesse de Corneille ne l'alarmait plus, et qu'il n'appréhendait plus tant de voir finir la tragédie après lui,' though when 'Andromache' and 'Bajazet' had been represented here Mme de Sévigné wrote, 'Racine fait des comédies pour la Champmeslé[1]; ce n'est pas pour les siècles à venir. Vive donc notre vieil ami Corneille!' In 1680 the 'Comédiens italiens' took the theatre of the Hôtel de Bourgogne, where they obtained a great success for seventeen years, but were suppressed in May, 1697, for having produced a piece called 'La fausse Prude,' in which Mme de Maintenon fancied herself represented, and thus drew upon herself a qualification not originally intended for her. The Comédiens italiens were restored by the Régent d'Orléans, and obtained a great celebrity through the performance of Riccoboni and Benozzi, and the plays of Marivaux and Delisle. In 1723, the actors of the Hôtel de Bourgogne were called 'Comédiens ordinaires

[1] 'La plus miraculeusement bonne comédienne.

du Roi,' and their title was inscribed over the gate of the hôtel. The theatre was closed and pulled down in 1783, but it may be regarded as having been the cradle of the Comédie Française.

TOWER OF THE HÔTEL DE BOURGOGNE

Nothing now remains of the ancient buildings of the hôtel, except the great square tower, built by Jean sans Peur, and containing a winding staircase and vaulted gothic hall. This was probably the chamber which the Duke (who by no means deserved his surname) built after the

murder of the Duke of Orleans, 'toute de pierre de taille, pour sa sûreté, la plus forte qu'il put, et terminée de mâchicoulis, où toutes les nuits il couchoit.'

'Les degrés de l'escalier tournent autour d'une colonne, qui se termine par un chapiteau très-simple ; mais ce chapiteau sert de support à une caisse ronde en pierre, cerclée de trois anneaux doubles, d'où s'élancent les tiges vigoureuses d'un chêne, dont les branches décrivent quatre travées d'ogives, et dont le feuillage abondant tapisse la voûte tout entière. Nous ne connaissons rien de semblable dans les monuments du moyen âge à Paris ; c'est un système d'ornementation non moins remarquable par sa rareté que par son élégance. Dans le tympan ogival d'une des baies extérieures, deux rabots et un fil à plomb sont sculptés au milieu de fleurons gothiques. On sait que le duc Jean sans Peur prit les rabots pour emblèmes, par opposition aux bâtons noueux qu'avait choisis le duc d'Orléans.'—*De Guilhermy.*)

Should we return to the Rue S. Honoré we should now reach the spot where Henri IV. was assassinated (beyond the entrance of the Rue de la Tonnellerie), May 14, 1610, on his way to see Sully at the Arsenal. The Rue S. Honoré at that time ceased here and became exceedingly narrow, under the name of Rue de la Ferronnerie. The house in front of which the murder took place (No. 6) was marked by a Maltese cross painted red, and was called Maison de la Croix rouge. It was a false tradition which represented the event as having occurred opposite a house (now destroyed—No. 3 Rue S. Honoré) upon which a notary named Portrain, to honour the king's memory, placed his bust with an inscription, now in the Carnavalet Museum.

'François Ravaillac était une espèce de visionnaire d'une humeur sombre et bizarre, d'une physionomie sinistre ; il avait été praticien, novice dans le couvent des feuillants à Paris, puis maître d'école à Angoulême, sa ville natale. Il avait toujours recherché la société des moines et des prêtres les plus bigots et les plus violents. . . . Il flotta longtemps avant de se fixer dans l'horrible pensée qui

l'obsédait. Il était venu d'Angoulême à Paris au mois de janvier dernier, afin de parler au roi. Il avait eu, disait-il, des révélations du ciel touchant les intérêts de la religion : il voulait persuader au roi de révoquer l'édit de Nantes : sa mauvaise mine le fit partout repousser, et il repartit sans avoir pu aborder le roi. Il revint à Paris à la fin d'avril. Il se tenait, depuis le matin, près de la porte du Louvre, quand il vit sortir le carrosse du roi. Il le suivit. En entrant de la rue Saint-Honoré dans la rue de la Ferronnerie, qui était alors très-étroite, le carrosse rencontra deux charrettes qui l'obligèrent à raser les boutiques adossées au mur du cimetière des Innocents. La petite suite du roi fut séparée de lui par cet incident. Pendant qu'on faisait reculer les charrettes, François Ravaillac se glissa entre les boutiques et le carrosse, qui était tout ouvert, et, voyant le roi à la portière, tout près de lui, il mit un pied sur une borne, l'autre sur une des roues, et lança un coup de couteau à Henri entre les côtes. Le roi leva le bras en s'écriant : "Je suis blessé !" Au même instant un second coup lui perça le cœur. Henri ne proféra plus une parole et ne donna plus signe de vie.

'Ravaillac était resté immobile, sans chercher à s'enfuir, sans jeter son couteau. Les seigneurs qui accompagnaient le roi empêchèrent qu'on ne massacrât l'assassin sur la place, le firent arrêter et mettre en lieu de sûreté ; puis, fermant les portières du carrosse, ils crièrent au peuple que le roi n'était que blessé, et reprirent le chemin du Louvre.

'Ils n'y ramenaient qu'un cadavre !'—*Henri Martin*, '*Hist. de France*,' x. 568.

Ancient streets in this district which have vanished of late years under modern improvements, are the Rue de la Tixeranderie, the Rue des Mauvais Garçons, and the Rue S. Faron (where the abbots of S. Faron had their hotel), with the Place Baudoyer, a name which recalled the revolt of the Bagaudes against the Roman dominion, and which was corrupted from that of the neighbouring Porta Bagaudarum to Place Baudéer, Baudher, Bauder, Baudois, Baudoyer.

The next opening, left of the Rue S. Honoré, forming one side of the little square which contains the Fontaine des Innocents, is the *Rue S. Denis*, originally important both as

leading to the tomb of S. Denis and as having the privilege of the royal entries into the capital after the coronations at Rheims.

'The Rue S. Denis is one of the oldest streets in Paris, and is said to have been first marked out by the track of the saint's footsteps, when, after his martyrdom, he walked along it, with his head under his arm, in quest of a burial-place. This legend may account for any crookedness of the street, for it could not reasonably be asked of a headless man that he should walk straight.'—*Hawthorne*, '*Note-Books*.'

Two low slated spires mark the picturesque little gothic church of *SS. Leu et Gilles* [1]—of which the houses only allow the west front and the apse to be seen—a dependency of the Abbey of S. Magloire. The church dates from 1320, but, with the exception of the central portal, the façade is of 1727, when the spire now on the south tower was transported thither from a tower falling into ruins on the north side, which was rebuilt. The side aisles are of the XVI. c.; but the choir and apse were rebuilt in 1780. Beneath these is a crypt—the Chapel of Calvary—containing beneath the altar a fine dead Christ of the XV. c. or XVI. c. from the old church of S. Sepulchre. The pictures are not worth much notice, except, from the subject, a portrait of S. François de Sales (left of altar), executed after his death by *Philippe de Champaigne*.

'Dans la première chapelle, au sud, un tableau daté de 1772, représente le crime, la condemnation et le supplice d'un soldat qui fut brûlé en 1415, pour avoir frappé de son couteau une image de la Vierge, placée au coin de la rue aux Ours, près l'église S. Leu. L'image aurait, suivant la tradition, versé de sang en abondance. Pour conserver la mémoire de ce fait extraordinaire, on célébrait encore une fête annuelle dans les derniers temps qui ont précédé la révolution. Un mannequin réprésentant le soldat sacrilège était promené dans la

[1] S. Loup, the famous Bishop of Sens, and S. Gilles, the hermit of Provence.

ville pendant trois jours, et enfin livré aux flammes dans la rue aux Ours, au milieu d'une illumination et d'un feu d'artifice.' *De Guilhermy.*

To the right of the choir are three curious XV. c. marble reliefs. A XVII. c. S. Geneviève once stood near the shrine of the saint. The church formerly contained the tomb of Marie Delandes, wife of the Président Chrétien de Lamoignon, with a relief representing her being secretly buried here by the poor she had succoured, and who would not allow her to be taken from their parish church to that of the Récollets.

Very near this stood at a very early period the Oratoire de S. Georges, which became the church of S. Magloire when the body of that Breton saint was sent hither to preserve it from the Normans. To this church a Benedictine abbey was attached, afterwards given to Les Filles Pénitentes. The very large church dated from the XII. c.

(On the other side of the Rue S. Denis, at the junction of the Rue Grande et Petite Truanderie and Mondetour, was the *Puits d'Amour*, where a girl named Agnes Hellébie drowned herself because of her lover's treachery, in the time of Philippe Auguste. Three hundred years after, a man threw himself into the well on account of the cruelty of his love, who repented and drew him up by a cord, after which he restored the well, which was inscribed 'L'amour m'a refait en 1525, tout-à-fait.'

This is one of the poorest parts of Paris, and the Rue Maubuée, one of the cross streets in descending the Rue S. Denis, is pointed out as the Seven Dials of Paris. It is a curious and picturesque old winding street. Its name, *Maubuée*—'mauvaise fumée'—comes from its being the place

where Jews used to be roasted with green faggots, to punish, said the counsellor De l'Ancre, 'Leur anthropomace, les admirables cruautés dont ils ont toujours usé envers les chrétiens, leur forme de vie, leur synagogue déplaisante à Dieu, leur immondicité et puanteur.'

In the *Rue de Tracy*, which diverges north near the top of the Rue S. Denis, a Greek building is the chapel of the community of S. Chaumont. Behind (east of) the lower part of the Rue S. Denis runs the *Rue Quincampoix*. This district was the scene of the speculations of Law under the Regency. In 1710 (November 2) we find the Duchesse d'Orléans writing :—

'La Rue Quincampoix fait qu'on ne joue plus à Paris. C'est une vraie rage : j'en suis excédée : on n'entend parler que de cela, et il ne se passe pas de jour que je ne reçoive trois ou quatre lettres de personnes qui me demandent des actions ; c'est bien ennuyeux.'—*Correspondance de Madame.*

Crossing the ugly Boulevard de Sebastopol, in forming which the chapels at the back of the church of SS. Leu et Gilles were curtailed, we find ourselves in the Rue de Rambuteau, and the next cross street is the *Rue S. Martin*. Descending towards Rue S. Honoré (at No. 80) we may observe a relief of the Annunciation. At the corner of the Rue de la Verrerie is the church of *S. Merri*, originally built in the IX. c. on the site of a chapel of S. Pierre, where S. Merri, who had been prior of the monastery of S. Martin at Autun, was buried. But the present church, begun under François I., was only finished in 1612. The great gothic portal, with two smaller portals at the sides, is very rich in effect ; but its statues are only modern copies from those at the south transept of Notre Dame : the woodwork is of the time of the construction. The

adjoining tower is gothic below, renaissance above, with pilasters of the XVII. c. This is the tower which has given the war-note of many revolutions, and whence the 'tocsin de S. Merri,' sounding day and night, has sent a thrill through thousands. In the Revolution of June 5 and 6, 1832, the church was long and obstinately defended by the insurgents against the royal troops.

The interior of S. Merri has two side aisles on the right, and only one on the left, the second being here replaced by a passage through the chapels. The choir has a single aisle surrounded by thirteen chapels. In spite of classical innovations under Louis XIV., by which the gothic architecture has been mutilated, the vaulting, the rose-windows at the sides, and fragments of XVI. c. glass remain to be admired. The sculpture of the high-altar is by *Dubois*, that of the pulpit by *Michel Ange Slodtz*. Under the fifth bay of the left aisle a staircase leads to a crypt, reconstructed in the XVI. c., when the church was built, on the site of that which contained the tomb of S. Merri. In this, which was his parish church, Charles V. constructed a richly-carved wooden oratory for a certain Guillemette, esteemed a saint, who never left that place, and might be seen there in ecstacy. All the Court had great faith in her holiness, and recommended themselves to her prayers.[1] Nothing remains of the tomb of Jean Chapelain, author of 'La Pucelle,' or of that of Arnaud de Pomponne, ambassador and minister of state under Louis XIV.

Reascending the Rue S. Martin, we may see, on the right, the openings of the *Rue Maubuée* and *Rue de Venise*, formerly the bankers' quarter, but which now, with their side

[1] Viollet-le-Duc, viii. 5.

alleys, may be looked upon as perhaps the most miserable part—the St. Giles's –of Old Paris. On the right is the opening of the *Rue de Montmorency*, which contains, marked by an inscription, the house of the philanthropist, Nicolas Flamel, partly destroyed in 1852.

'Le *grand pignon* à qui elle devait son nom aux derniers siècles n'existe plus, mais on y peut lire encore, en caracteres gothiques, au-dessus du rez-de-chaussée, l'inscription qui est la plus touchante partie de son histoire. De pauvres "*hommes et femmes laboureurs demourans au porche de cette maison*" y parlent de la "*Patenostre et de l'Ave Maria*" qu'ils devaient dire chaque jour pour les trépassés, et rappellent ainsi l'hospitalité que leur donnait Flamel, en n'exigeant d'eux que cette prière pour loyer. Il entendait la propriété comme on ne la comprend plus guère: avec ce que lui rapportait la partie la plus avantageuse de chacune de ses maisons, nombreuses dans ce quartier, il logeait aux autres étages et nourrissait des pauvres: "et," dit Guillebert de Metz, "fist plusieurs maisons, ou gens de mestier demouraient en bas, et du loyer qu'ils payoient estoient soutenus povres laboureurs en hault." '—*Edouard Fournier.*

'Nicolas Flamel fonda et dota quatorze hôpitaux. En temps de peste, il rachetait des maisons délaissées, pourvu qu'elles lui parussent assez vastes, et les transformait en hospices. La peste passait: l'hospice demeurait. Il rebâtit trois chapelles. Il renta sept églises, entre autres S. Geneviève-des-Ardens. Il répara trois cimetières, notamment celui des Innocents.'—*Edouard Plouvier*, '*Paris Guide.*'

The house in the Rue de Montmorency, opposite the entrance to the Passage des Panorames, was that of Desmarest, Minister of Finance.

Far up the Rue S. Martin, on the right, is the church of *S. Nicolas des Champs*,[1] founded in the open country —'porro ante Parisiacae urbis portam'—and dedicated in 1067, though chiefly dating, as it is now, in its west part from 1420, in its east from 1576, the change from gothic to renaissance having a striking effect in the

[1] One of three churches in Paris dedicated to this most popular saint, the others being S. Nicolas du Louvre and S. Nicolas du Chardonnet.

interior. There is a beautiful west porch of the earlier date. The church is a parallelogram, with two ranges of aisles, bordered by a succession of chapels. The high-altar was designed by Mansart. The tombs included those of Pierre de Morvillier, Chancellor of France, and his parents, Philippe de Morvillier and Jeanne de Drac, who founded (1426) a chapel here to S. Nicholas, on quaint conditions attached to one of its pillars, long carefully observed.

'Chacun an, la veille de S. Martin d'hiver, les dits religieux, par leur maire et un religieux, doivent donner, au premier president du parlement, deux bonnets aux oreilles, l'un double, l'autre sengle, en disant certaines paroles; et, au premier huissier du parlement, un gand et une escriptoire, en disant certaines paroles.'

Other persons buried here were the learned Guillaume Budé, 1540; the philosopher Pierre Gassendi: the brothers Henri and Adrien de Valois, known by their historic works; and the celebrated Mlle de Scudéry. In one of the chapels is an altar-piece representing S. Martin curing a leper by embracing him, and an inscription tells that the spot where this miracle was performed was close to S. Nicolas des Champs.

Close by (at No. 292) a handsome gateway forms the entrance to the courtyard of the *Conservatoire des Arts et Métiers* (open daily from 10 to 4), which has a fine staircase by Antoine, 1786, and two floors of galleries filled with models of machinery, freely open to the public, and very interesting to scientific students.

The Conservatoire occupies the buildings which belonged to the priory of *S. Martin des Champs*, founded by Henri I. in 1060. It was only enclosed within the limits of the town on the construction of its fourth ramparts in the beginning

of the XIV. c. Hence its strong walls and towers, of which a specimen is to be seen in this street near the Fontaine du Vert Bois. The priory of S. Martin was given to Cluny by Philippe I. in 1067, and bore the title of second daughter of that famous abbey. At the Revolution, the monastery was at first converted into a manufactory of arms, but was appropriated to its present use in 1798. Of all the ancient religious establishments of Paris this is the one which has most preserved the characteristics of a monastery, retaining portions of its outer walls, its church, a cloister, the refectory, and the buildings which were inhabited by the monks. The monks themselves unfortunately destroyed the old chapter house, the tower of the archives, and chapel of the Virgin, as well as the old cloister, which contained statues of Henri I., Philippe I., and Louis VI., and which Piganiol de la Force describes as unequalled in Paris for its size and the number of its columns.

The *Refectory*, now used as a library, is wrongly attributed to Pierre de Montereau, who was a child when it was completed. Nevertheless it is a masterpiece of XIII. c. architecture. Its two ranges of vaults are divided by slender stone pillars, and lighted at the ends by beautiful rose-windows. The rich gothic portal on the south led to the first cloister, facing the lavabo.

'Le conducteur de l'œuvre, ayant habilement rejeté sur les murs et sur les piles externes l'effort principal de ses voûtes, s'est trouvé maître de réduire à sa volonté le volume de ses colonnes médianes, sur lesquelles la charge n'agit plus que dans le sens vertical. Nos lecteurs iront admirer sur place le noble caractère de cette architecture, l'exécution merveilleuse des chapiteaux, des consoles, et des clefs de voûtes, les redents feuillagés des roses qui sont percées au-dessus des fenêtres.'—*De Guilhermy.*

At the side of the hall the reader's graceful pulpit remains, and is one of the oldest and best refectory pulpits in existence.

'On remarquera la disposition ingénieuse de l'escalier montant à cette chaire, pratiqué dans l'épaisseur du mur ; il n'est clos du côté de l'intérieur que par une claire-voie ; mais pour éviter que la charge du mur au-dessus n'écrasât cette claire-voie, le constructeur a posé un arc de décharge qui vient la soulager, et afin que cet arc ne poussât pas, les premiers pieds-droits de la claire-voie ont été inclinés de façon à opposer une butée à cette poussée. Aujourd'hui on demanderait d'user d'artifices pour obtenir ce résultat de butée sans le rendre apparent ; au commencement du XIII^e siècle, on n'y mettait pas autrement de finesses.'—*Viollet-le-Duc.*

Of the old priory *Church*, the single nave, with a wooden roof, was rebuilt in the XIII. c. ; but its choir and radiating chapels are of the XI. c., and the earliest examples of gothic architecture in Paris, though their vaultings were renewed in the XII. c.

'Le plan présente une particularité : c'est une travée plus large percée dans l'axe du chœur, et une grande chapelle centrale. Ici on remarque une disposition de chapelles qui semble appartenir aux églises abbatiales. Ces chapelles sont largement ouvertes sur les bas côtés, peu profondes, et sont en communication entre elles par une sorte de double bas côté étroit, qui produit en exécution un grand effet. . . . Dans les chapiteaux jumelés du tour de chœur, dont la sculpture atteint à la hauteur d'un art complet, on retrouve les éléments byzantins. Cette sculpture rappellerait celle des diptyques et des plaques d'ivoire, l'orfèvrerie byzantine. Le sentiment de la composition est grand, clair, contenu.' *Viollet-le-Duc.*

In recent restorations a tourelle has been constructed on the right of the entrance, to match an original tourelle on the left : these turrets are hexagonal, with gothic ornaments, and pointed roofs. The church is now occupied by a *Museum of Hydraulic Machinery.*

Crossing into the *Rue du Temple* and turning south, on

the left is the *Rue S. Avoye*, which commemorates S. Hedwige, daughter of Berthold, Duke of Carinthia. In this dirty street lived and worked the famous portrait-painter Largillière—'le peintre des éclatants velours.' At No. 71 Rue du Temple, near the angle of the Rue de Rambuteau,

HÔTEL S. AIGNAN

is the *Hôtel de S. Aignan*, built by Pierre Lemuet for M. de Mesmes, Comte d'Avaux, a celebrated diplomatist of the XVII. c. It afterwards belonged to the Duc de S. Aignan, 'chef du conseil royal des finances' under Louis XIV. The stately entrance, which retains its magnificently carved doors, leads to a court surrounded by arcades, and the same engaged corinthian pilasters, reaching the whole height of the building, which we shall see again at the Hôtel de

Lamoignon. The Hôtel de S. Aignan is now used for warehouses.

Almost opposite this the Rue Rambuteau has cut through the Hôtel de Mesmes, where the famous Constable, Anne de Montmorency, died of the wounds he had received at the battle of S. Denis, November 12, 1567. He was so ignorant

DOOR-PANEL, HÔTEL S. AIGNAN.

that he could not read ; but he had served five kings, had fought in eight great battles, and had been employed in ten treaties of peace. At the age of seventy-four he had given so violent a blow to Robert Stuart, who called upon him to surrender, that he had hurled him from his horse and broken two of his teeth.[1]

[1] *Mémoires de Castelnau.*

On the east side of the Rue du Temple, the Rue de Braque leads to an ancient and picturesque gateway, which is the only remaining remnant of the *Hôtel de Clisson*, built by the famous Constable, friend and companion in

GATE OF THE HÔTEL DE CLISSON

arms of Duguesclin, in 1371. It was called at first Hôtel de la Miséricorde, because of the pardon Clisson obtained from Charles V. for the Parisians, when they came crying 'Miséricorde!' here under his windows. In the XVI. c.

this hôtel occupied, with the Hôtels Roche-Guyon and Laval, a vast quadrangular space, bounded by the Hôtel de Rohan, the Rue de Quatre, Rue Chaume, and Rue de Paradis. The Ducs de Guise became the proprietors of these hôtels in 1550, and François de Lorraine, the Duc de Guise murdered by a Protestant fanatic near Orleans, pulled them down and built a vast Hôtel de Guise on their site. This famous mansion became the cradle of the Ligue, and from hence the order was issued for the Massacre of S. Bartholomew. It was also from one of the windows of this palace that Henri de Guise—'le Balafré'—hurled the handsome Comte de S. Megrim, whom he discovered in the chamber of his wife, Catherine de Clèves, and whom he caused to be assassinated, a few days after, in the Rue S. Honoré, as he was leaving the Louvre. Hither Henri III. sent to implore the Duc de Guise to still a revolution, and hence he issued an order which was productive of instant calm, after which the people cried so constantly 'Vive Guise! vive Guise!' that at length their idol thought it needful to say, 'C'est assez, messieurs; c'est trop; criez un peu "Vive le roi!"' This triumph was too great for a subject. In the words of Voltaire,—

> 'Guise en ces grands desseins dès ce jour affermi,
> Vit qu'il n'était plus temps d'offenser à demi,
> Et qu'élevé si haut, mais sur un précipice,
> S'il ne montait au trône, il montait au supplice,'

and he had reached the verge of a rebellion against his sovereign, which would probably have been successful, when he was assassinated by the king's order at Blois.

In 1700 the hôtel once more changed its name, being

bought by Mme de Soubise, 'que le roi aida fort à payer,' says S. Simon ; for at that time she was the favourite of the moment with Louis XIV. The king made her husband, François de Rohan, a prince, a favour which he appreciated at its proper value when he answered congratulations with 'Hélas ! cela me vient par ma femme ; je n'en dois pas recevoir de compliment.' M. de Soubise, however, devoted himself to the embellishment of his hôtel ; he pulled down the Hôtel de Laval and built a grand court of honour, surrounded by arcades in the form of a horseshoe. This court still exists, with an entrance of which the tympanum is adorned by an allegorical figure of History, from a design of Eugène Delacroix. The next Prince de Soubise rendered the hôtel famous by the magnificence of his *fêtes* ; his social qualities made him exceptionally popular, and his misfortunes as a general failed to alienate the goodwill of Louis XV., a leniency which he repaid by being the one faithful friend who accompanied the king's corpse to S. Denis.

The Hôtel de Soubise is now occupied by the *Archives Nationales*. The principal façade was reconstructed by Lemaire (1706), and has a noble portico surrounding a semicircular garden. The hôtel has been so much added to and altered internally that it possesses little of its ancient decorations except the woodwork of the oval saloon, and the paintings in that room and over the doors of several other apartments, by Boucher, Carl Vanloo, &c. It retains, however, its beautiful chapel (seldom shown), painted by Niccolo del Abbate, and the gallery in which the Duc de Guise was walking and meditating upon the possible death of Henri III., when he said, looking at the frescoes on the walls, 'Je regarde toujours avec plaisir Duguesclin ; il eut

la gloire de détrôner un tyran.' 'Oui certes,' the gentleman to whom he spoke[1] had the courage to answer, 'mais ce tyran n'était pas son roi ; c'était l'ennemi de son pays.'

The *Museum* of the Archives (open to the public on Sundays only, from 12 to 3) is exceedingly interesting. A vast number of curious documents are displayed and well seen in glass cases, beginning with the diplomas of the Merovingian, Carlovingian, and Capetian kings, and continuing through the reigns of the Valois and Bourbon sovereigns to the Republic, Consulate and Empire. Of special interest are the papers relating to the trial of Jeanne Darc. A very curious picture—*Typus religionis*—shows all the faithful of different centuries in an ark, attacked by devils, and boats manned by apostates, evil-thinkers, &c. The *Musée Sigillographique* displays a collection of seals from the time of Childeric I. (457).

Ascending the noble staircase, which has a painted ceiling, we find several rooms devoted to the later Archives of French History. In the beautifully-decorated Salle des Bourbons are letters of d'Aguesseau, d'Antin, Dubois, the Duc de Maine, Duc de Richelieu, Marshal Saxe, Maupeou, Voltaire, Crébillon, Duc de Choiseul, Cardinal de Bernis, Buffon, Turgot, Mesdames Louise, Sophie, and Victoire, Princesse de Lamballe (with beautiful handwriting), de Montmorin, Bailly, de Lamoignon, Duc d'Orléans, Montgolfier, Florian, &c. Here also are the Procès of Damiens, the Letters of S. Simon about the prerogatives of dukes, the Will of Marie Leczinska, &c. Inside the railing of the ruelle which contained the bed, are the greatest treasures. The

[1] He was the son of Jean le Seneschal, who threw himself in the way to save the life of François I. in the battle of Pavia, and was killed in his place.

volumes of the Journal of Louis XVI. ; his autograph Will executed in the Temple ; the *procès-verbal* for his burial ; and the last touching letter of Marie Antoinette to Madame Elisabeth (written in the Conciergerie, October 10, 1793).

In the next room, with letters of Barnave, Mirabeau, Necker, &c., are the Declaration concerning the Etats Nationaux, June 23, 1789 ; the Oath of Louis XVI. accepting the Constitution, September 14, 1791 ; and some playing cards inscribed at the back by Louis XVI. with the names of all the persons to be admitted to his intimate circle.

In the *Salle du Consulat*, which has many letters in the admirable hand of Napoleon I., is a table from the cabinet of Louis XVI., which was taken to the Comité de Salut public at the Tuileries, and on which the wounded Robespierre was laid when he was brought from the Hôtel de Ville.

The *Rue des Archives* was formerly divided between the Rue du Grand Chantier and Rue des Enfants Rouges.

(Behind the Musée, at the entrance of the Rue Charlot, is the *Church of S. Jean and S. François*, founded 1623, to serve a Capuchin convent. It contains two beautiful statues —S. Denis, by *Jacques Sarrazin*, and S. François d'Assise, by *Germain Pilon*, ordered by Anne of Austria for the abbey of Montmartre.)

(A little south of the Musée des Archives, by the Rue de l'Homme Armé, is the *Rue des Billettes*. To expiate the crime of the Jew Jonathas, who was burnt alive in 1290, for piercing the Host with a penknife, a chapel was built here, to which Philippe le Bel annexed a monastery of the Hospitallers of la Charité de Notre Dame. These were suppressed and their convent ceded to the Carmelites, in

1631. Sold in 1793, the convent was repurchased in 1808, and its church given to Lutheran worship. It will be found on the left of the Rue des Billettes in descending to the Rue S. Antoine. The door to the left of the church portal is the entrance to a beautiful little *Cloister* of the end of the XV. c., unique in Paris, and little known there.)

Further up the Rue du Temple, the *Rue de Gravilliers* (on left) has a house (No. 69) of the time of Henri III., perhaps built by a relation of Gabrielle d'Estrées, to whom it is attributed. During the Revolution this street was considered to be a patriot-centre ; at No. 38, the accomplices of Georges Cadoudal were arrested.

In the Rue du Temple, we now come (right) to a garden-square with fountains. This is all that remains to mark the site of the *Temple*, with which the saddest associations of Paris are connected, and which gave its name to the street called Rue de la Milice du Temple in 1235, and Rue de la Chevalerie du Temple in 1252.

The Temple was a moated citadel, surrounded by battlemented walls, with round towers at intervals. Thus it continued for 500 years. It was only finally destroyed in 1820. The Rues du Temple, de Vendôme, de Charlot, and de la Corderie, now cover the greater part of its enclosure ; the Marché du Temple and the adjoining square only represent the space around the central donjon.

The Maison du Temple is mentioned in a charter of Bishop Eudes, of 1205 ; the Commanderie du Temple in a charter of 1211. The already fortified Temple was not enclosed in the walls of Philippe Auguste (1185). Henry III. of England made it his residence for eight days in 1254, when he came to Paris to visit S. Louis, and adore

his collection of relics. Under Philippe le Hardi, the Grand Priors of the Templars began to have disputes with the kings of France ; and under Philippe le Bel their cupidity and their vast wealth became fatal to them. The king beheld the great riches of Jacques de Molay whilst he was receiving his protecting hospitality during an insurrection in Paris. Soon afterwards (October 13, 1307), the Grand Master was arrested in the Temple, with 140 knights who had come thither to attend a chapter of the Order. Torture wrung from some of the number a confession, true or false, of the many accusations brought against them, but they all died protesting their innocence, the Grand Prior and the Commanders of Aquitaine and Normandy being the last to suffer (March 12, 1311). The Order was abolished by Clement V. in 1313, and its riches bestowed upon that of S. John of Jerusalem, but Philippe had already seized upon all the riches of the Templars in Paris.

The Knights of S. John had become Knights of Rhodes, when their Grand Master Foulque de Villant conquered the infidels in Rhodes in 1307, but henceforth, in Paris, they always bore the name of Chevaliers du Temple. Under their rule, the Temple remained for 200 years much as the Templars had left it—crowned with towers, defended by a moat, and for some time looking down upon vast open lands—*marais*, *cultures* and *courtilles*, though a great part of these were built over when a new circuit of walls was begun under Jean in 1356, and finished under Charles V. in 1380. A vast open space within the walls of the fortress remained unenclosed till Henri IV. planned the Place de France, and when his death cut short his design, new streets were erected, bearing names of provinces and chief towns of

France. Within the walls (which continued to be entered by a single gate, between two great towers opposite the Rue des Fontaines[1]), many of the old buildings were pulled down by the Hospitallers. Thus, in the XVII. c., there only remained the square Tour de César, destroyed in 1816; the old Chapel of the first Templars, destroyed 1650; the hospital, the cloister, the great church with its tombs of Grand Masters[2] and handsome campanile; and, above all, the Tour du Temple, a massive square building, with a dry moat, and round tourelles at each angle.

The accommodation in the tower consisted of four stories, of a single room, in which a central pillar supported the arched vaulting of the roof. One of the tourelles was a staircase, the others contained little chambers communicating with the central one.

[1] 'La Tour du Temple datait de la fin du xiii^e^ siècle et avait été achevée en 1306, peu avant la dissolution de l'ordre. Cette tour était sur plan carré, avec tourelles aux quatre angles, montant de fond. Elle servait de trésor, de dépôt de titres et de prison, comme la plupart de ces donjons appartenant aux établissements des chevaliers du Temple. Cet édifice fut détruit en 1805.' – *Viollet-le-Duc*, ix. 169.

Up to the end of the XVII. c., the Temple continued to be almost in the country. Mme de Coulanges, living within its precincts, writes to Mme de Sévigné of the uninterrupted view of the country prolonging her garden as far as the eye could reach.

From the time of the Templars the Tour du Temple

[1] Which contained the Convent of S. Elizabeth, and that of La Madeleine, known, during the Revolution, as the Prison of Les Madelonnettes.

[2] It contained many relics, supposed to include the head of S. John the Baptist, also claimed by the Cathedral of Amiens.

had been occasionally used as a state prison. The Grand Priors had long ceased to live in it, and in the XVII. c. they built a hôtel for themselves, with a handsome entrance upon the Rue du Temple. Part of this hôtel still existed in 1789. It had been enlarged by the Chevalier d'Orléans, and adorned with paintings by Nattier and Raoux. Its little garden, exactly marked out by the present square, contained one of the finest and oldest chestnut-trees in France. A number of smaller hôtels collected round that of the Grand Prieur, where many aristocratic families settled. The Hôtel de Boisboudrand was inhabited by the Abbé de Chaulieu, called by Voltaire 'l'Anacréon du Temple;' Rousseau lived in 1770 at the Hôtel de Guise, where Mlle de Guise was born and whither she returned to live and die in her birthplace, soon after her marriage with the Maréchal Duc de Richelieu: in the Hôtel de Boufflers lived the charming Marquise de Boufflers, to be near her friend the Grand Prior, Louis François de Bourbon-Conti. The freedom from taxes which was enjoyed there made a great number of artisans settle within the Temple walls, whilst the right of sanctuary brought thither a number of debtors, who supported themselves by trades which were prohibited in Paris itself, especially the manufacture of false jewellery—'bijoux du Temple.'

From the XVI. c., the office of Grand Prior and the *Commanderie* of the Temple was the richest appanage of the bastards of the royal family. Henri d'Angoulême, son of Henri II. by a Scotch lady, held it from 1507 to 1586; Charles de Valois, Duc d'Angoulême, son of Charles IX. and the Dame de Belleville, succeeded;

Alexandre de Vendôme, son of Henri IV. and the Duchess of Beaufort, was instituted in 1604, at six years old, in the church of the Temple—'lieu propre et de tout temps affecté aux bâtards.'[1] In 1678 the office was obtained by the brilliant Philippe de Vendôme (great-grandson of Henri IV. and Gabrielle d'Estrees), who, under the Regency, instituted the 'Soupers du Temple,' famous for their wit. In 1719 he resigned the office of Grand Prieur (continuing to be Prieur de Vendôme) to Jean Philippe d'Orléans, son of the Regent, by Mlle de Sery, Comtesse d'Argenton. The last two Grand Priors were not bastards, but Princes of the Blood—Louis François de Bourbon, Prince de Conti (ob. 1776) and Louis Antoine de Bourbon, Duc d'Angoulême, son of the Comte d'Artois. The latter was in his cradle when he succeeded and did not keep the office till his majority, as the Order of Malta was suppressed, with all the religious Orders, June 10, 1790.

In August 1703, in answer to the demand of the Commune to the Assembly, Louis XVI. and his family were brought as prisoners to the Temple.

'L'âme navrée de douleur, la famille royale arriva au Temple. Santerre fut la première personne qui se présenta dans la cour où l'on descendit. Il fit aux officiers municipaux un signe que, dans le moment, je ne pus interpréter. Depuis que j'ai connu les localités du Temple, j'ai jugé que l'objet de ce signe était de conduire, dès l'instant de son arrivée, le roi dans la tour. Un mouvement de tête de la part des officiers municipaux annonça qu'il n'était pas encore temps.

'La famille royale fut introduite dans la partie des bâtiments dite le palais, demeure ordinaire de Monseigneur, comte d'Artois, quand il venait à Paris. Les municipaux se tenaient auprès du roi, le chapeau sur la tête, et ne lui donnaient d'autre titre que celui de Monsieur. Un homme à longue barbe, que j'avais pris d'abord pour un juif, affectait de répéter à tout propos cette qualification.

[1] Pierre de l'Estoile.

'Dans la persuasion où était le roi que désormais le palais du Temple allait être sa demeure, il voulait en visiter les appartements. Tandis que les municipaux se faisaient un plaisir cruel de l'erreur du roi pour mieux jouir ensuite de sa surprise, Sa Majesté se plaisait à faire d'avance la distribution des divers logements.

'Aussitôt l'intérieur du Temple fut garni de nombreux factionnaires. La consigne était si sévere, qu'on ne pouvait faire un pas sans être arrêté. Au milieu de cette foule de satellites, le roi montrait un calme qui peignait le repos de sa conscience.

'A dix heures, on servit le souper. Pendant le repas, qui fut court, Manuel se tint debout à côté du roi. Le souper fini, la famille royale rentra dans le salon. Dès cet instant, Louis XVI fut abandonné à cette commune factieuse, qui l'investit de gardiens, ou plutôt de geôliers, à qui elle donna le titre de commissaires. En entrant au Temple, les municipaux avaient prévenu les personnes du service que la famille royale ne coucherait pas dans le palais, qu'elle l'habiterait le jour seulement : ainsi nous ne fûmes pas surpris d'entendre, vers onze heures du soir, l'un des commissaires nous donner l'ordre de prendre le peu d'effets en linge et vêtements qu'il avait été possible de se procurer, et de le suivre.

'Un municipal, portant une lanterne, me précédait. A la faible lueur qu'elle répandait, je cherchais à découvrir le lieu qui était destiné à la famille royale. On s'arrêta au pied d'un corps de bâtiment que les ombres de la nuit me firent croire considérable. Sans pouvoir rien distinguer, je remarquai néanmoins une différence entre la forme de cet édifice et celle du palais que nous quittions. La partie antérieure du toit, qui me parut surmontée de flèches que je pris pour des clochers, était couronnée de créneaux, sur lesquels, de distance en distance, brûlaient des lampions. Malgré la clarté qu'ils jetaient par intervalles, je ne compris pas quel pouvait être cet édifice, bâti sur un plan extraordinaire, ou du moins tout à fait nouveau pour moi.

'En ce moment, un des municipaux, rompant le morne silence qu'il avait observé pendant toute la marche : "Ton maître," me dit-il, "était accoutumé aux lambris dorés. Eh bien ! il verra comme on loge les assassins du peuple : suis-moi." Je montai plusieurs marches : une porte étroite et basse me conduisit à un escalier construit en coquille de colimaçon. Lorsque je passai de cet escalier principal à un plus petit qui menait au second étage, je m'aperçus que j'étais dans une tour. J'entrai dans une chambre éclairée du jour par une seule fenêtre, dépourvue en partie des meubles les plus nécessaires, et n'ayant qu'un mauvais lit et trois ou quatre sièges. "C'est là que ton

maître coucherа," me dit le municipal. Chamilly m'avait rejoint : nous nous regardames sans dire mot : on nous jeta, comme par grâce, une paire de draps. Enfin on nous laissa seuls quelques moments.

'Une alcôve, sans tenture ni rideaux, renfermait une couchette, qu'une vieille claie d'osier annonçait être remplie d'insectes. Nous travaillâmes à rendre le plus propres possible et la chambre et le lit. Le roi entra ; il ne témoigna ni surprise ni humeur. Des gravures, la plupart peu décentes, tapissaient les murs de la chambre : il les ôta lui-même. "Je ne veux pas," dit-il, "laisser de pareils objets sous les yeux de ma fille." Sa Majesté se coucha, et dormit paisiblement. Chamilly et moi restâmes toute la nuit assis auprès de son lit. Nous contemplions avec respect ce calme de l'homme irréprochable luttant contre l'infortune, et la domptant par son courage. Les factionnaires postés à la porte de la chambre étaient relevés d'heure en heure ; et chaque jour les municipaux de garde étaient changés. . . .

'Ce n'était qu'au moment où je levais et couchais le roi, qu'il hasardait de me dire quelques mots. Assis et couvert par ses rideaux, ce qu'il me disait n'était point entendu par le commissaire. Un jour que Sa Majesté avait eu les oreilles frappées des injures dont le municipal de garde m'avait accablé : "Vous avez eu beaucoup à souffrir aujourd'hui," me dit le roi. "Eh bien ! pour l'amour de moi, continuez à supporter tout : ne répliquez rien." J'exécutai facilement cet ordre. Plus le poids du malheur s'appesantissait sur mon maître, plus sa personne me devenait sacrée.

'Une autre fois, comme j'attachais au chevet de son lit une épingle noire, dont j'avais fait une espèce de porte-montre, le roi me glissa dans la main un papier roulé. "Voilà de mes cheveux," me dit-il, "c'est le seul présent que je puisse vous faire dans ce moment." ' *Jeune*, '*Mémoires.*'

The faithful valet of Louis XVI. has given us details of the life of the royal prisoners in the Temple.

'Le roi se levait ordinairement à six heures du matin ; il se rasait lui-même ; je le coiffais et l'habillais. Il passait aussitôt dans son cabinet de lecture. Cette pièce étant très-petite, le municipal restait dans la chambre à coucher, la porte entr'ouverte, afin d'avoir toujours les yeux sur le roi. Sa Majesté priait à genoux pendant cinq à six minutes, et lisait ensuite jusqu'à neuf heures. Dans cet intervalle, après avoir fait sa chambre et préparé la table pour le déjeuner, je descendais chez la reine : elle n'ouvrait sa porte qu'à mon arrivée,

afin d'empêcher que le municipal n'entrât chez elle. Je faisais les cheveux du jeune prince, j'arrangeais la toilette de la reine, et j'allais, pour le même service, dans la chambre de madame Royale et de madame Elisabeth. Ce moment de la toilette était un de ceux où je pouvais instruire la reine et les princesses de ce que j'avais appris. Un signe indiquait que j'avais quelque chose à leur dire, et l'une d'elles, causant avec l'officier municipal, détournait son attention.

'A neuf heures, la reine, ses enfants et madame Elisabeth montaient dans la chambre du roi pour le déjeuner : après les avoir servis, je faisais les chambres de la reine et des princesses. . . . A dix heures, le roi descendait avec sa famille dans la chambre de la reine et y passait la journée. Il s'occupait de l'éducation de son fils, lui faisant réciter quelques passages de Corneille et de Racine ; lui donnait des leçons de géographie, et l'exerçait à laver des cartes. L'intelligence prématurée du jeune prince répondait parfaitement aux tendres soins du roi. Sa mémoire était si heureuse que sur une carte couverte d'une feuille de papier, il indiquait les départements, les districts, les villes et le cours des rivières : c'était la nouvelle géographie de la France que le roi lui montrait. La reine, de son côté, s'occupait de l'éducation de sa fille ; et ces différentes leçons duraient jusqu'à onze heures. Le reste de la matinée se passait à coudre, à tricoter, ou travailler à de la tapisserie. A midi les trois princesses se rendaient dans la chambre de madame Elisabeth pour quitter leur robe du matin ; aucun municipal n'entrait avec elles.

'A une heure, lorsque le temps était beau, on faisait descendre la famille royale dans le jardin, quatre officiers municipaux et un chef de légion de la garde nationale l'accompagnaient. Comme il y avait quantité d'ouvriers dans le Temple, employés aux démolitions des maisons et aux constructions des nouveaux murs, on ne donnait pour promenade qu'une partie de l'allée des marronniers ; il m'était aussi permis de participer à ces promenades, pendant lesquelles je faisais jouer le jeune prince, soit au ballon, au palet, à la course, soit à d'autres jeux d'exercice.

'A deux heures, on remontait dans la tour, où je servais le dîner ; et tous les jours à la même heure, Santerre, brasseur de bière, commandant général de la garde nationale de Paris, venait au Temple, accompagné de deux aides-de-camp. Il visitait exactement les différentes pièces. Quelquefois le roi lui adressait la parole, la reine jamais. Après le repas, la famille royale se rendait dans la chambre de la reine. Leurs Majestés faisaient assez ordinairement une partie de piquet ou de trictrac. C'était pendant ce temps que je dînais.

'A quatre heures, le roi prenait quelques instants de repos, les princesses autour de lui chacune un livre à la main ; le plus grand silence régnait pendant ce sommeil.

'Au réveil du roi, on reprenait la conversation ; ce prince me faisait asseoir auprès de lui. Je donnais sous ses yeux des leçons d'écriture à son fils ; et, d'après ses indications, je copiais des exemples dans les Œuvres de Montesquieu et d'autres auteurs célèbres. Après cette leçon, je conduisais le jeune prince dans la chambre de madame Elisabeth, où je le faisais jouer à la balle et au volant.

'A la fin du jour, la famille royale se plaçait autour d'une table ; la reine faisait à haute voix une lecture de livres d'histoire ou de quelques ouvrages bien choisis, propres à instruire et à amuser ses enfants, mais dans lesquels des rapprochements imprévus avec sa situation se présentaient souvent et donnaient lieu à des pleurs bien douloureux. Madame Elisabeth lisait à son tour, et cette lecture durait jusqu'à huit heures. Je servais ensuite le souper du jeune prince dans la chambre de madame Elisabeth. La famille royale y assistait ; le roi se plaisait à y donner quelque distraction à ses enfants, en leur faisant deviner des énigmes tirées d'une collection de Mercures de France qu'il avait trouvée dans la bibliothèque.

'Après le souper de monsieur le Dauphin, je le déshabillais : c'était la reine qui lui faisait réciter ses prières : il en faisait une particulière pour madame la princesse de Lamballe, et par une autre il demandait à Dieu de protéger les jours de madame la marquise de Tourzel, sa gouvernante. Lorsque les municipaux étaient trop près, ce jeune prince avait de lui-même la précaution de dire ces deux dernières prières à voix basse. Je le faisais passer ensuite dans le cabinet ; et, si j'avais quelque chose à apprendre à la reine, je saisissais cet instant. Je l'instruisais du contenu des journaux : on n'en laissait arriver aucun dans la tour ; mais un crieur envoyé exprès venait tous les soirs à sept heures, s'approchait près du mur du côté de la rotonde dans l'enclos du Temple, et criait, à plusieurs reprises, le précis de tout ce qui s'était passé à l'assemblée nationale, à la commune et aux armées. C'était dans le cabinet du roi que je me plaçais pour l'écouter, et là, dans le silence, il m'était facile de retenir tout ce que j'entendais.

'A neuf heures, le roi soupait. La reine et madame Elisabeth restaient alternativement auprès de monsieur le Dauphin pendant ce repas : je leur portais ce qu'elles désiraient du souper ; c'était encore un des instants où je pouvais leur parler sans témoins.

'Après le souper, le roi remontait un instant dans la chambre de la reine, lui donnait la main en signe d'adieu, ainsi qu'à sa sœur, et

recevait les embrassements de ses enfans : il allait dans sa chambre, se retirait dans son cabinet, et y lisait jusqu'à minuit. La reine et les princesses se renfermaient chez elles. Un des municipaux restait dans la petite piece qui séparait leurs chambres, et y passait la nuit : l'autre suivait Sa Majesté.'—*Journal de Cléry.*

Here, on January 20, 1793, the day before his execution, Louis XVI. took leave of his family.

'A huit heures et demie, la porte s'ouvrit : la reine parut la première tenant son fils par la main, ensuite madame Royale et madame Elisabeth ; tous se précipiterent dans les bras du roi. Un morne silence régna pendant quelques minutes, et ne fut interrompu que par des sanglots. La reine fit un mouvement pour entrainer le roi vers sa chambre. "Non," dit le roi, "passons dans cette salle ; je ne puis vous voir que là." Ils y entrerent et j'en fermai la porte qui était en vitrage. Le roi s'assit, la reine à sa gauche, madame Elisabeth à sa droite, madame Royale presqu'en face, et le jeune prince resta debout entre les jambes du roi ; tous étaient penchés vers lui, et le tenaient souvent embrassé. Cette scène de douleur dura sept quarts-d'heure, pendant lequel il fut impossible de rien entendre ; on voyait seulement qu'après chaque phrase du roi, les sanglots des princesses redoublaient, duraient quelques minutes, et qu'ensuite le roi recommençait à parler. Il fut aisé de juger a leurs mouvements que lui-meme leur avait appris sa condamnation.

'A dix heures un quart, le roi se leva le premier, et tous le suivirent, j'ouvris la porte ; la reine tenait le roi par le bras droit. Leurs Majestés donnaient chacune une main à monsieur le Dauphin ; madame Royale à la gauche tenait le roi embrassé par le milieu du corps ; madame Elisabeth du même côté, mais un peu plus en arrière, avait saisi le bras gauche de son auguste frere ; ils firent quelques pas vers la porte d'entrée, en poussant les gémissements les plus douloureux. "Je vous assure," leur dit le roi, "que je vous verrai demain matin, à huit heures." "Vous nous le promettez," répétèrent-ils tous ensemble. "Oui, je vous le promets." "Pourquoi pas à sept heures ?" dit la reine. "Eh bien ! oui, à sept heures," répondit le roi ; "adieu." . . . Il prononça cet adieu d'une maniere si expressive que les sanglots redoublerent. Madame Royale tomba évanouie aux pieds du roi, qu'elle tenait embrassé ; je la relevai et j'aidai madame Elisabeth à la soutenir ; le roi, voulant mettre fin à cette scène déchirante, leur donna les plus tendres embrassements, et eut la force de s'arracher de leurs bras.

"Adieu, . . Adieu, . ." dit-il, et il rentra dans sa chambre.'—*Journal de Cléry.*

On July 3, the Queen was deprived of her son.

'Louis XVII., arraché des bras de la reine, avait été séquestré dans la partie de la tour que le roi avait occupée. La, ce jeune prince, que quelques-uns des régicides appelaient le louveteau du Temple, était abandonné aux brutalités d'un menuisier nommé Simon, ancien cordonnier, ivrogne, joueur, débauché. L'âge, l'innocence, l'infortune, la figure céleste, la langueur et les larmes de l'enfant royal, rien ne pouvait attendrir ce gardien féroce. Un jour, étant ivre, peut s'en fallut qu'il n'arrachât d'un coup de serviette l'œil de ce jeune prince que, par raffinement d'outrage, il avait contraint de le servir à table. Il le battait sans pitié.

'Un jour, dans un accès de rage, il prit un chenet, et, l'ayant levé sur lui, il le menaça de l'assommer. L'héritier de tant de rois n'entendait à chaque instant que des mots grossiers et des chansons obscènes. "Capet," lui dit un jour Simon, "si ces Vendéens te délivraient, que ferais-tu?" "Je vous pardonnerais," lui répondit le jeune roi.—*Ibid.*, '*Dernières années de Louis XVI.*'

The Dauphin died in his prison, of the ill treatment he had received, on June 9, 1795.

On August 2, 1793, the Queen was separated from her daughter and Madame Elisabeth, and removed to the Conciergerie. Madame Royale relates:—

'Le 2 août, à deux heures du matin, on vint nous éveiller pour lire à ma mère le décret de la Convention qui ordonnait que, sur la réquisition du procureur de la Commune, elle serait conduite à la conciergerie pour qu'on lui fît son procès. Elle entendit la lecture de ce décret sans s'émouvoir et sans leur dire une seule parole; ma tante et moi nous demandâmes de suite à suivre ma mère, mais on ne nous accorda pas cette grâce. Pendant qu'elle fit le paquet de ses vêtements, les municipaux ne la quittèrent point; elle fut même obligée de s'habiller devant eux. Ils lui demandèrent ses poches, qu'elle donna: ils les fouillèrent et prirent tout ce qu'il y avait dedans. . . Ma mère, après m'avoir tendrement embrassée, et recommandé de prendre courage, d'avoir bien soin de ma tante, et de lui obéir comme à une seconde mère, me renouvela les mêmes instructions que mon père; puis, se jetant dans les bras de ma tante, elle lui recommanda ses enfants. Je ne

lui répondis rien, tant j'étais effrayée de l'idée de la voir pour la dernière fois ; ma tante lui dit quelques mots bien bas. Alors ma mère partit sans jeter les yeux sur nous, de peur sans doute que sa fermeté ne l'abandonnât. En sortant, elle se frappa la tête au guichet, ne pensant pas à se baisser ; on lui demanda si elle s'était fait du mal. "Oh ! non,'" dit-elle, "rien à présent ne peut me faire du mal."'—*Récit des évènements arrivés au Temple.*

On May 9, 1794, Madame Elisabeth was carried off to execution, and her niece was left alone in her prison.

'Le 9 mai, au moment où nous allions nous mettre au lit, on ouvrit les verrous et on vint frapper à notre porte. Ma tante dit qu'elle passait sa robe ; on lui répondit que cela ne pouvait pas être si long, et on frappa si fort, qu'on pensa enfoncer la porte. Elle ouvrit quand elle fut habillée. On lui dit : "Citoyenne, veux-tu bien descendre ?" Et ma nièce : "On s'en occupera apres." Ma tante m'embrassa et me dit de me calmer, qu'elle allait remonter. "Non, citoyenne, tu ne remonteras pas," lui dit-on ; "prends ton bonnet et descends." On l'accabla alors d'injures et de grossièretés ; elle les souffrit avec patience, prit son bonnet, m'embrassa encore, et me dit d'avoir du courage et de la fermeté, d'espérer toujours en Dieu, de me servir des bons principes de religion que mes parents m'avaient donnés, et de ne point manquer aux dernières recommandations de mon père et de ma mere. Elle sortit ; arrivée en bas, on lui demanda ses poches, où il n'y avait rien. Enfin, après mille injures, elle partit avec l'huissier du tribunal.'—*Récit des évènements arrivés au Temple.*

Madame Royale was released from the Temple, December 19, 1795, after a captivity of three years, four months, and five days.

'Elle ne laissa d'autre trace de sa captivité et de ses larmes dans sa prison que ces deux lignes gravées par elle sur la pierre de sa fenêtre pendant les longues oisivetés de la réclusion : "O mon père, veille sur moi du haut du ciel ! O mon Dieu, pardonnez à ceux qui ont fait mourir mon père.'—*Lamartine*, '*Hist. de la Restauration.*'

Nothing is now left of the Temple, but (near a rock on the south side of the square) the weeping-willow which

Madame Royale, then Duchesse d'Angoulême, planted in 1814, on the site of the prison of her sorrows.

Higher up the Rue du Temple (left) is the *Church of S. Elizabeth*, founded by Marie de Medicis in 1628, for a convent of Franciscan nuns. It contains a singular font

OVER DOORWAY, RUE VIEILLE DU TEMPLE.

of 1654, and 100 little XVI. c. sculptures in wood, of Bible History, said to come from a church at Arras.

In the Rue de Bretagne, running along the lower side of the Jardin du Temple, No. 1 is the ancient *Hôtel de Tallard*, the staircase of which is a masterwork of Bullet The Rue de Bretagne will take us into the *Rue Vieille du Temple*, one of the busiest streets of the quarter.

On the east, the Rue des Coutures S. Gervais contains

(No. 1), the entrance to the *Ecole Centrale des Arts et Manufactures*. The Hôtel was built, in 1656, for the financier Aubert de Fontenay. His monogram remains on the balustrade of the splendid staircase. His having become enriched by the salt-tax at one time gave his house the name of Hôtel Salé. Long the Venetian embassy, it became the property of the Maréchal de Villeroy, then of

IN THE COURT OF THE PALAIS CARDINAL.

M. de Juigné, archbishop of Paris. The archiepiscopal kitchens are now laboratories. A great hall is called the Salle de Jupiter.

The *Rue Vieille du Temple* is full of fine old houses. No. 108 has a handsome courtyard in brick and stone. At No. 54 is the Tourelle of the Hôtel Barbette, which we shall return to in the next chapter. The gateway at No. 87 leads into the courtyard of the stately *Palais*

Cardinal, begun, in 1712, upon part of the site previously occupied by the Hôtel de Soubise. The court of this palace and its surroundings are magnificent of their kind, and were famous as the residence of the handsome and dissolute Cardinal de Rohan, who, utterly duped by the intrigues of a woman calling herself Comtesse Lamotte Valois, was arrested for the 'affaire du collier,' and imprisoned in the Bastille. It was his trial (followed by an acquittal) which rendered Marie Antoinette unpopular with the clergy and a great part of the aristocracy, besides causing an exposure of court scandals and extravagance fatally injurious to her with the people. This was the Cardinal Grand Almoner of France, who, when his brother the Grand Chamberlain failed for thirty-three millions, announced proudly—'Il n'y a qu'un roi ou un Rohan qui puisse faire une pareille banqueroute; c'était une banqueroute de souverain.'

The Palais Cardinal is now used for the *Imprimerie Nationale* (open to visitors provided with an order at 2 P.M. on Thursdays). The institution has its origin in the Imprimerie Royale established by François I. in the Louvre. It was partly transferred to the Elysée Bourbon in 1792, and was established in the Hôtel de Toulouse in 1798. In 1809 it was brought to its present site. The most interesting typographical curiosity here is the set of matrices of the *Grec du Roi*—Greek characters engraved for François I.

At No. 47, opposite the *Marché des Blancs-Manteaux*, is the *Hôtel de Hollande*, which was the residence of the ambassador of Holland under Louis XIV. It was built in the XVII. c. by Pierre Cottard for Amelot de Bisseul, and was, at one time, the residence of Beau-

marchais. The splendid entrance recalls that of the Ecole de Dessin ; its gates are decorated with Medusa heads, angels supporting shields, &c. The court is very rich in sculptured Caryatides. At the back of the entrance portal is a great relief by Regnaudin of Romulus and Remus suckled by the wolf and found by the shepherd Faustulus. The rooms were adorned with bas-reliefs and paintings by Sarazin, Poerson, Vouet, Dorigny, and Corneille.

CHAPTER III.

THE MARAIS AND NEIGHBOURHOOD OF THE H.^L DE VILLE.

THERE are, as a whole, more historic relics remaining in the Marais than in any other part of Paris. In the XVIII. c. the Marais was regarded rather as a province than as a quarter of Paris: thus we read in the song of Collé and Sedaine:

> 'On n'est plus de Paris quand on est du Marais,
> **Vive, vive le quartier du Marais.'** [1]

'Ici, vous retrouvez du moins le siècle de Louis XIII., tant pour les mœurs que pour les opinions surannées. Le Marais est au quartier brillant du Palais-Royal ce que Vienne est à Londres. Là, règne, non la misère, mais l'amas complet de tous les vieux préjugés: les demi-fortunes s'y réfugient. Là, se voyent les vieillards grondeurs, sombres, ennemis de toutes les idées nouvelles; et les conseillères bien impérieuses y frondent, sans savoir lire, les auteurs dont les noms parviennent jusqu'à elles. On y appelle les philosophes, des *gens à brûler*. Si on a le malheur d'y souper, on n'y rencontre que des sots; et l'on cherche en vain ces hommes aimables, qui ornent leurs idées du brillant de l'esprit et des charmes du sentiment.'—*Tableau de Paris*, 1782.

Turning east from the Rue Vieille du Temple, by the

[1] 'Mauvaise plaisanterie sur le quartier du Marais.'

Rue des Francs-Bourgeois, we find at the angle a picturesque and beautiful old house, with an overhanging tourelle, ornamented by niches and pinnacles. It takes its name of *Hôtel Barbette* from Etienne Barbette, Master of the Mint,

HÔTEL BARBETTE.

and confidential friend of Philippe de Bel, 'directeur de la monnoie et de la voierie de Paris,' who built a house here in 1298. At that time the house stood in large gardens which occupied the whole space between the Cultures S. Catherine, du Temple, and S. Gervais, and which had

belonged to the canons of S. Opportune. Three more of these vast garden spaces, then called *courtilles*, existed in this neighbourhood, those of the Temple, S. Martin, and S. Boucelais. It is recorded that when the king offended the people in 1306, by altering the value of the coinage, they avenged themselves by tearing up the trees in the Courtille Barbette, as well as by sacking the hôtel of the minister, for which twenty-eight men were hanged at the principal gates of Paris. Afterwards the Hôtel Barbette became the property of Jean de Montagu, then sovereign master of France and vidame de Laonois; and, in 1403, it was bought by the wicked Queen Isabeau de Bavière, wife of Charles VI., and became her favourite residence, known as 'le petit séjour de la reine.'

At the Hôtel Barbette, Queen Isabeau was not only freed from the presence of her insane husband, who remained at the Hôtel S. Paul under the care of a mistress, but could give herself up without restraint to her guilty passion for her brother-in-law, Louis, Duc d'Orléans, who, in the words of S. Foix, 'tâchoit de désennuyer cette princesse à l'hôtel Barbette.' Here, also, were decided all those affairs of state with which the queen and her lover played, as the poor king, at the Hôtel S. Paul, with his cards, though, whatever his faults, the Duc d'Orléans was at this time the only rampart of fallen monarchy, and the only protector of the future king against the rapacity of the Duke of Burgundy.

It was on Wednesday, November 23, 1407, that the queen had attired herself for the evening in her trailing robes and head-dress 'en cornes merveilleuses, hautes et longues enchassées de pierreries,' to receive the Duc

d'Orléans, whom Brantôme describes as 'ce grand desbaucheur des dames de la cour et des plus grandes.' Whilst they were supping magnificently, one of the royal valets named Schas de Courte Heuse, entered, and announced that the king desired the Duke of Orleans to come to him immediately, as he wanted to speak to him on matters of the utmost importance. A presentiment of evil possessed the queen ; but the duke, 'sans chaperon, après avoir mis sa houppelande de damas noir fourrée,' went out at once, playing with his glove as he went, and mounted his mule, accompanied only by two squires riding on the same horse, by a page called Jacob de Merre, and three running footmen with torches. But Raoul d'Octouville, formerly head of the finances, who had been dismissed from his post by the duke, was waiting in the shade, accompanied by seventeen armed men, and instantly rushed upon him, with cries of 'A mort! à mort!' By the first blow of his axe Raoul cut off the hand with which the duke guided his mule, and by another blow cleft open his head. In vain the duke cried out, 'Je suis le duc d'Orléans ;' no one attempted to help him, and he soon tottered and fell. One of his servants flung himself upon his prostrate body to defend it, and was killed upon the spot. Then, as Raoul held over his victim a torch which he had snatched from one of the footmen, and exclaimed, 'Il est bien mort!' it is affirmed that a hooded figure emerged from the neighbouring Hôtel Notre-Dame, and cried, 'Extinguish the lights, then, and escape.' On the following day the same figure was recognised at the funeral of the Duke of Orleans in his own chapel at the Célestins ; it was his first cousin, the Duc de Bourgogne. Only two years later Jean de Montagu, Prime

Minister and Superintendent of Finances, the former owner of the Hotel Barbette, was beheaded at the Halles, and afterwards hanged, on an accusation of peculation, but in truth for no other reason than because he was the enemy of the Duc de Bourgogne. Queen Isabeau left the Hotel Barbette after the murder of her lover, and shut herself up in Vincennes.

In 1521 the Hôtel Barbette was inhabited by the old Comte de Brézé, described by Victor Hugo—

> 'Affreux, mal bâti, mal tourné,
> Marqué d'une verrue au beau milieu du nez,
> Borgne, disent les uns, veln, chétif et bleme;'

and it is said that his beautiful wife, Diane de S. Vallier, was leaning against one of the windows of the hotel, when she attracted the attention of François I., riding through the street beneath, and first received from that king a passing adoration which laid the foundation of her fortunes, as queen of beauty, under his successor, Henri II. After the death of Diane in 1566, her daughters, the Duchesses Aumale and Bourbon, sold the Hotel Barbette, which was pulled down, except the fragment which we still see, and which was restored in 1886.

The *Rue des Francs Bourgeois*, formerly called Rue des Vieilles Poulies, takes its name from the charity of Jean and Alix Roussel in 1350, who built twenty-four chambers here for the poor, and bequeathed them to the Grand Prior of France, on condition that two poor persons were to be lodged in each, at a very small rent, but free from all taxes. The street is full of fine old houses, with stately renaissance doorways, of which we give a specimen taken from No. 30.

No. 14 is of the end of the XVI. c. Its brick façade is framed in stone, with round niches. Its garden and lead fountain existed till lately. It was inhabited at one time by Barras.

HÔTEL IN THE RUE DES FRANCS-BOURGEOIS.

The stately house known as the *Hôtel de Jeanne d'Albret* is of the time of Louis XV. At the angle of the Rue Pavée, on the right, is the *Hôtel de Lamoignon*, a magnificent historic mansion, begun by Diane de France, legitimatised daughter of Henri II. and Diane de Poitiers. She herself watched the building, and is commemorated in

the D's and stags' heads amongst the ornaments. Her life here was like an expiatory offering for that of her mother. 'L'hostel de la Duchesse,' said Mathieu de Morgues, in her funeral oration, in 1612, 'estoit un gynécée de pudeur.' She bequeathed her hôtel to the Duc d'Angoulême, son of Charles IX. and Marie Touchet, half prince and half bandit.

WINDOW SUPPORT, RUE DES FRANCS-BOURGEOIS.

'Quand ses gens lui demandoient leurs gages, il leur disoit : "C'est à vous à vous pourvoir ; quatre rues aboutissent à l'hostel d'Angoulesme ; vous êtes en beau lieu, profitez-en si vous voulez."'— *Tallemant des Réaux.*

The two wings of the house are of the time of the Duke. His arms, which surmounted them, have disappeared from the cornices and pilasters. The wings were con-

structed to accord with the rest of the building: in the north wing is a beautiful balcony. The great engaged pilasters, with corinthian capitals, rising to the whole height of the building, often copied since, here find their

HÔTEL DE LAMOIGNON.

prototype. The initials remaining over the entrance are those of M. de Lamoignon, though he did not come to the hôtel till long after the date inscribed on the shield: the widow of the Duc d'Angoulême lived there long after his death. The square tourelle at the angle overlooks the

crossways, where the Duc bade his servants to provide for their own subsistence.

The hôtel was bought in 1684, by the Président Chrétien-François de Lamoignon, who gave it his name. The first library of the town of Paris was installed here in 1763, and added to the fame of the hôtel till the Revolution, when it was sold.

The *Rue Pavée* once contained the Hôtels de la Houze, de Gaucher, de Chatillon, d'Herbouville, and de Savoisi. Here also, in the centre of an old aristocratic quarter, stood the hotel of the Duc de la Force,[1] which afterwards became the terrible prison of La Force. It was intended for those in a state of suspicion, and contained five courts, capable of holding twelve hundred captives. During the Great Revolution, these included numbers of the inmates of the neighbouring hotels. One hundred and sixty-four innocent victims were massacred here alone. The prison was only destroyed in 1851. Of all the tragedies connected with it, that which made most impression was the death of the Princesse de Lamballe, the most faithful of the friends of Marie Antoinette, who, having made good her escape at the time of the flight of the royal family to Vincennes, insisted upon returning to share the misfortunes of her royal mistress. The prisoners in La Force, who included Mme de Tourzel and Mme de S. Brice, also members of the household of Marie Antoinette, were tried by a self-instituted tribunal, composed from the dregs of Paris. When Mme de Lamballe was dragged before them, surrounded by men whose

[1] The original hotel, called *du Roi de Sicile* was built by Charles d'Anjou, brother of S. Louis. It was often rebuilt, and, in 1621, was called Hôtel de Roquelaure after its sale to Antoine de Roquelaure in the XVI. c., and Hôtel de S. Paul after its sale to the Comte de S. Paul in the XVII. c.

faces, hands, clothes, and weapons were covered with blood, and heard the cries of the unfortunates who were being murdered in the street, she fainted away. After she was restored by the care of her lady-in-waiting, who had followed her, the so-called judges demanded if she was cognisant of the plots of the tenth of August. 'I do not even know if there were any plots,' she replied. 'Swear liberty, equality, hatred of the king, the queen, and royalty.' 'I can easily swear the two first,' she answered. 'I cannot swear the last; it is not in my heart.' 'Swear, or you are lost!' whispered one of the assistants. The Princess did not answer, lifted her hands, covered her face, and made a step towards the entrance. The formula, 'Madame is at liberty,' which meant certain death, was pronounced; two men seized her by the arms and dragged her forward. She had scarcely passed the threshold before she received a blow from a sabre at the back of her head. The monsters who held her then tried to force her to walk in the blood and over the corpses of others, to the spot marked out for her own fate, but, happily, her bodily powers again failed, and she sank unconscious. She was immediately despatched by blows from pikes, her clothes were torn off, and her body was exposed for more than two hours to the horrible insults of the people. Then her heart was torn out, and her head cut off, an unhappy hairdresser was compelled to curl and powder its long hair, and finally head and heart, preceded by fifes and drums, were carried at the end of pikes, first to the Abbaye, to be exhibited to the intimate friend of the Princess, Mme de Beauveau, then to the Temple to be shown to the Queen![1]

[1] Bertrand de Moleville, *Mémoires.*

'Les assassins venus pour l'égorger firent d'inutiles efforts pour lui faire repeter les outrages dont ils couvrirent le nom sacré de la reine — "Non, non," repondit elle, "jamais! jamais! plutot mourir!" Entrainée par ses bourreaux auprès de cet amas de cadavres on la força de s'agenouiller, et après l'avoir frappée de plusieurs coups de sabre, on lui déchira le sein, on lui arracha le cœur, on lui coupa la tête, on lui rougit les joues avec du sang: on força un malheureux coiffeur à friser et poudrer ses longs cheveux blonds qu'elles avait eus les plus beaux du monde; et puis ces cannibales se formerent en affreux cortege, precédé par des fifres et des tambours; ils portaient la tete sur une pique et furent la faire voir au Duc d'Orleans qui se montra sur un balcon de son Palais-Royal à coté de Mme Agnes de Buffon. . . .'
Souvenirs de la Marquise de Créqui.

At the corner of the Rue des Francs-Bourgeois and the Rue de Sévigné, formerly Rue Culture S. Catherine, stands the famous *Hôtel Carnavalet*, built 1544, for the President de Ligneris, from designs of Pierre Lescot and De Bullant, and sold in 1578 to Françoise de la Baume, dame de Kernevenoy, a Breton name which has remained attached to the hotel in its softened form of Carnavalet. Under her son, Du Cerceau built the left wing of the court, and figures of the Four Elements, in the style of Jean Goujon, were added from his designs. In 1664, M. de Carnavalet, lieutenant of the guard, sold the hôtel to M. d'Agaurri, a magistrate of Dauphiné, for whom Van Obstal added the reliefs of the outer walls, and the figures of Force and Vigilance on the façade. Mansart was employed to restore the whole building, but the great master wisely forbore much to alter what he considered an architectural masterpiece. He added a row of his *mansardes* towards the garden, and some Ionic pilasters to the inner façade of the court, but refused to touch the outer front. Being kept away from Paris by his duties in Dauphiné, M. d'Agaurri let the

hôtel he had restored at so much expense—first, in 1677, to Mme de Lillebonne, who ceded it in a few months to Mme de Sévigné, who found 'La Carnavalette,' exactly to her fancy.

It is to having been the residence of the famous Marquise de Sévigné from 1677 to 1698, that the hôtel owes its

HÔTEL CARNAVALET.

celebrity. On October 7, 1677, she was able to write, 'Dieu merci, nous avons l'hôtel Carnavalet. C'est une affaire admirable, nous y tiendrons tous, et nous aurons le bel air.' She was delighted with the neighbourhood of the *Annonciades*, whom she called 'les bonnes petites filles bleues,' in whose chapel she could hear mass. But she was long in installing herself, all her friends had their *mais*,

their *si*, their *car*, and her daughter's discontented temperament always found something to find fault with in the fireplace of the time of Henri II., old-fashioned by a century, the antiquated distribution of the rooms, the insufficient *parquet*, &c. Thus it took two years before Mme de Sévigné was settled in the hotel. 'Nous voilà donc arrêtés à l'hôtel Carnavalet, nous ne pouvions mieux faire,' she wrote on October 18, 1679, and henceforward the society of the Hôtel Carnavalet, which may be said to have brought about the renaissance of the French language, became typical of all that was most refined and intellectual in France, uniting many of those familiar to us from the portraits of Lebrun and Hyacinthe Rigaud. It was hence, too, that many of the famous letters were written by the adoring mother to the absent daughter, after her marriage with the Marquis de Grignan, mingled with complaints that she could not let her daughter's unoccupied room — 'ce logis qui m'a fait tant songer à vous ; ce logis que tout le monde vient voir, que tout le monde admire ; et que personne ne veut louer.'

'Mme de Sévigné ne le quitta plus : elle en fut l'âme, et elle en reste la gloire. Sur tout ce qui vint ensuite, son nom plane avec un éclat qui ne permet plus de rien regarder : "Le malheur de ne la plus avoir n'est toujours nouveau," écrivait Madame de Coulanges un an après sa mort ; "il manque trop de choses à l'hôtel Carnavalet." Depuis, tout y a manqué de même, quels que fussent les personnes ou les personnages qu'on y ait vus passer. Brunet de Rancy n'y apporta, deux ans après elle, que son importance de fermier-général, avec son or retentissant, qui sonnait moins haut que l'esprit disparu. Plus tard vinrent les charlatans de la transfusion du sang, puis le hasard voulut qu'on mit le dépôt de la librairie où la marquise avait fait le plus charmant des livres, en ne croyant écrire que des lettres. L'école des Ponts et Chaussées s'y établit ensuite, comme pour y niveler tout ce qu'il pouvait rester d'esprit. Par bonheur, un savant spirituel, M. de Prony, la dirigeait, et le salon de Mme de Sévigné put croire que

la géométrie n'était pas dans la maison. Les derniers hôtes furent un maître de pension et ses élèves.'—*Edouard Fournier*, '*Paris Guide*.'

The main building of the hôtel is flanked by two pavilions. The lions which adorn its façade are from the hand of Jean Goujon, as well as the tympanums and the winged figure on the keystone of the gateway. In the court, the building facing the entrance is adorned with statues of the Four Seasons from the school of Jean Goujon; the central group, of Fame and her messengers, is by the great artist himself.

'La porte est largement cintrée et surmontée d'une femme légère, à la robe flottante et diaphane comme les naïades de Jean Goujon, élégante, riante et svelte comme tout ses figures, debout sur un seul pied, et ce pied appuyé sur un joli masque. Au-dessous du masque, qui faisait partie, je le suppose, des armes parlantes des Carnavalet, est un écusson mutilé par le marteau, où se trouvaient sans doute les armoiries noires et blanches de Sévigné, et les quatre croix des Rabutin dont le comte de Bussy était si fier. Des lions, des victoires, des boucliers romains et des renommées s'etendent en longs bas-reliefs de chaque côté de la porte, qu'un artiste de mauvais goût, du temps de Louis XIV., a travaillée en rocailles, en *bossages vermiculés*, ainsi que disent les architectes en termes non moins barbares que la chose.'—*A. Loève-Veimars.*

Mme de Sévigné and her daughter, when at Paris, inhabited the first floor of the main building, reached by the stone staircase which still exists, and her chamber is still pointed out. M. de Grignan, on his brief visits to Paris, occupied the ground-floor rooms below. The young Marquis de Sévigné had the apartment towards the street; and the Abbé de Coulanges, uncle of the Marquise, the right wing towards the court. The left wing contained the principal reception-rooms.

The hotel is now occupied as the *Musée Municipal*,

chiefly devoted to memorials of the Great Revolution (*open from* 11 *to* 4 *on Thursdays and Sundays*), and a Library of Books on the History of Paris (*open from* 10 *to* 4 *daily*).

On the ground floor are remains of Roman tombs found at Paris, and fragments of the early basilica which preceded Notre Dame. At the top of the stairs we should notice remains of the prison doors of the Conciergerie from the cells of Mme Roland and Robespierre, and also the door of a cell in the *Hôtel des Haricots* (the prison of the National Guard), decorated by the prisoners.

In the *Grande Salle* is a model of the Bastille, and the banner of the Emigration; in a glass case on the side of the entrance are Jacobin caps. Amongst the pictures is one of Robespierre at twenty-four—a family portrait, painted at Arras by Boilly in 1783. In the second window is an official notice of the execution of Louis XVI. On the side of the armoire is a sketch of Marie Antoinette taken in the Conciergerie by Prieur.

Amongst the china in the *Gallery* is the famous 'tasse de la guillotine.' In the middle of the second gallery is a bust of Bailly, given by his daughter, and one of the official busts of Marat, erected in all the halls of sections in Paris, after his assassination.

In the *Salon central*, the carved panelling comes from the Hôtel des Stuarts, in the Rue S. Hyacinthe. Here is the arm-chair in which Voltaire died, from his chamber in the Hôtel de Villette, Rue de Beaune.

The decorations of the *Salon des Tableaux* were those of the salle-à-manger in the Hôtel de Dangeau, in the Place Royale.

The garden (which will be entered by an arch transported from the Rue de Nazareth) contains a number of historic relics: statues from Anet; a statue of Abundance from the Marché S. Germain; a relief by Auguier from the Porte S. Antoine; the old Fontaine S. Michel; a retable from a chapel at S. Méry, 1542, by Pierre Berton de S. Quentin, &c.

The name of Rue Culture or Couture S. Catherine, now changed to Rue de Sévigné, was all that remained of the convent and church of S. Catherine du Val des Ecoliers, which was a thanksgiving for the victory of Bovines,[1] the

[1] The fine tomb of Mme de Birague, now in the Louvre, came from this church, destroyed at the Revolution.

street having been built on cultivated land belonging to the convent. In this street, at the corner near the Hôtel Carnavalet, lived the beautiful Jewess of whom the Duc d'Orléans was enamoured, and at whose door the Connétable Olivier de Clisson was attacked by assassins, hired by the Baron de Craon, and left for dead, though he eventually recovered.

'Evénement fameux, si curieusement conté par nos historiens, qu'il semble qu'on y assiste. On le voit passer, par une nuit sombre, ce grand connétable, armé seulement d'un petit coutelas, et longeant au trot de son bon cheval cette étroite rue déserte. On est caché avec les assassins sous l'auvent du boulanger, où ils l'attendirent ; on entend le bruit de la lourde chute du cheval percé de trois grands coups d'estramaçon, le bruit de la chute du connétable, dont la tête va frapper contre une porte qu'elle fait ouvrir ; ses plaintes, ses gémissements, les pas des assassins qui s'enfuient, puis le silence. Puis les cris des bourgeois accourant avec des flambeaux, pieds nus, sans chaperon, et le roi qu'on a réveillé comme il allait se mettre en sa couche, à qui on a annoncé la mort de son bon connétable, et qui se couvre d'une houppelande, *se fait bouter ses souliers ès pieds*, et accourt à l'endroit où on disait que son bon connétable venait d'être occis.'—*A. Lœve-Veimars.*

(The *Rue du Roi de Sicile*, which turns to the right from the Rue de Sévigné close to the Rue de Rivoli, commemorates Charles d'Anjou, brother of S. Louis.)

The next turn from the Rue des Francs-Bourgeois on the left is the *Rue de Turenne*, formerly S. Louis aux Marais, which takes its present name from the hôtel of the famous marshal, turned into a monastery in 1684, and destroyed during the Revolution. The hôtel occupied the site of the *Church of S. Denis du Sacrement.* The poet Crébillon lived next door. The chancellor Boucherat resided, at the end of the XVII c., at No. 40, afterwards the Hôtel d'Ecquevilly.

It was in the Rue S. Louis that Mme de Maintenon lived with her first husband, the poet Scarron, and made his little dinners so entertaining that their simple servant would whisper in her ear, 'Madame, encore une histoire, nous n'avons pas le rôti.' Such was her poverty before her marriage that she was obliged to borrow the dress she was married in from her friend Mlle de Pons, who afterwards, as Mme d'Heudicourt, had an apartment at Versailles.

From the Rue Turenne opens on the right the *Rue des Minimes*, which formerly contained the splendid Hôtel de Vitry, and which took its name from the Minimi of the Capuchin Convent. Its church, celebrated for the sermons of Bourdaloue, contained magnificent tombs of the families of Colbert, Villarceif, Viéville, Perigny, Le Jay, and Castille. In one chapel were those of two royal bastards—Diane, Duchesse d'Angoulême, daughter of Henri II., and Charles, Duc d'Angoulême, famous for his conspiracies against Henri IV. All these tombs were destroyed or dispersed at the Revolution.

'A deux portes de là, une maison de courtisane s'ouvrit au petit jour, et un homme en sortit le manteau sur le nez, et tuant le long des murailles. La maison était bien connue; c'était celle de la belle Romaine, la fille de joie la plus renommée du temps de Henri II.: l'homme, bien connu aussi; il se nommait Charles de Lorraine, duc de Guise, cardinal, archevêque, l'homme le plus hardi, le plus éloquent et le plus vicieux de son temps. Sa compagnie des gardes, qui ne le quittait jamais, même à l'autel, où elle mêlait l'odeur de la poudre à canon et de la mèche au parfum de l'encens, était dispensée de le suivre en semblables lieux. Il s'en trouva mal, car il eut toutes les peines du monde à échapper aux ruffiens qui l'attendaient, et à gagner son bel hôtel de Cluny garde par trois cent hallebardes.'—*A. Dèce-Lamare.*

Higher up, the *Rue de Normandie* falls, on the left, into the Rue de Turenne.

'La rue de Normandie est une de ces rues au milieu desquelles on peut se croire en province : l'herbe y fleurit, un passant y fait événement ; et tout le monde s'y connaît. Les maisons datent de l'époque où, sous Henri IV., on entreprit un quartier dont chaque rue portât le nom d'une province, et au centre duquel devait se trouver une belle place dédiée à la France. L'idée du quartier de l'Europe fut la répétition de ce plan. Le monde se répète en toute chose partout, même en spéculation.'—*Balzac*, '*Les parents pauvres*.'

On the right the *Rue S. Claude* connects the Rue de Turenne with the Boulevard. Here Cagliostro lived, in the house of the Marquis d'Orville.

The Rue des Francs-Bourgeois now leads into the *Place des Vosges*, which may be regarded as the heart of the Marais. Imagined by Sully, carried out by Henri IV., in its early existence as the Place Royale, this was one of the most celebrated squares in Europe.

'Grands édifices en briques et en pierres, décorés de panneaux, de bossages et de fenêtres à frontons. C'est bien là le style de l'ancienne architecture française, qui suivit la renaissance et précéda l'ère moderne ; nous la voyons avec son appareil bicolore, ses pilastres, ses refends, ses grands combles d'ardoises que surmontent des épis de plomb façonnés en ornements divers. On a vanté avec raison la disposition judicieuse de la place Royale ; au pourtour, de vastes galeries réservées aux gens de pied ; puis, quatre larges chaussées pour les cavaliers et les voitures ; au centre, un jardin protégé par une grille de fer.' - *Guilhermy*, '*Itinéraire archéologique*.'

The site had been previously occupied by the palace called Hôtel des Tournelles, a name derived from the endless turrets with which its architect had loaded it, either for ornament or defence. Pierre d'Orgemont, chancellor of France, built the first stately house here in 1380, and bequeathed it to his son, who was bishop of Paris. The bishop sold it, in 1402, to Jean, Duc de Berry, one of the uncles of Charles VI., from whom it passed to his nephew,

the Duc d'Orléans, and from him to the king. In its original state, the hotel stood like a country house in a wood called the Parc des Tournelles, which has left a name to the Rue du Parc-Royal. 'En cet hostel,' says Dubreul in his *Théâtre des Antiquitez de Paris*, 's'allaient récréer souventefois nos Roys, pour la beauté et commodité dudit lieu.' Léon de Lusignan, king of Armenia, died here in 1393. The Duke of Bedford, regent of France after the death of Henry V., lived in the Hotel des Tournelles, and kept flocks of peacocks and multitudes of rarer birds in its gardens. There also he established the royal library of the Louvre (of which he had become the possessor, and which he afterwards carried to England), and there he lost his beautiful wife, Anne de Bourgogne, buried close by, in the Célestins, under an exquisite monument. Whenever Louis XI. visited Paris, the hôtel was his residence, and it was there that, in 1467, he received his queen, Margaret of Scotland. In his later life, however, Louis XI. only cared to live in Touraine, where he died at Plessis les Tours, and his son, Charles VIII., made his home exclusively at Blois, of which he had watched the building. But Louis XII. always liked the Hôtel des Tournelles, where he spent his happiest days with his beloved Anne of Brittany. Thither he returned after his third marriage with Mary, of England, the young wife who so entirely upset all his old-fashioned ways—forcing him to dine at 12, instead of 8 o'clock A.M., and to go to bed at midnight, instead of at 6 P.M.—that she caused his death in a few months. He expired on January 2, 1515, at the Hôtel des Tournelles, where the *crieurs du corps* rang their bells round the building in which the dead king lay, and cried lamentably, 'Le bon roi Louis, père du

peuple, est mort!' The two successors of Louis, François I. and Henri II., were so occupied with the building of their country châteaux at Fontainebleau, Compiègne, Rambouillet, S. Germain, Chambord, &c., that they only came to the Hôtel des Tournelles for the tournaments, which in earlier days had taken place in the grounds of the Hôtel de S. Paul, but were now transferred to the Rue S. Antoine. It was in a tournament of this kind, held in honour of the marriage of Elizabeth of France with Philippe II. of Spain, that Henri (June 28, 1559), bearing the colours of Diane des Poitiers, in tilting with the Comte de Montgomery, captain of the body-guard, received a wound in the eye, of which, ten days after, he died in great agony, in the old palace, through which the people of Paris poured for many days, to visit his body, lying in a *chapelle ardente*.

After this catastrophe the kings of France abandoned what they considered the ill-omened Hôtel des Tournelles. The insistence of Catherine de Medicis, widow of Henry II., even procured an order for the destruction of the hôtel, but it was only carried out as regarded that part of the building where the king had died, and a fragment of the palace was still existing in 1656, when it was sold to the Filles de Sainte-Croix. In 1578 a horse-market occupied part of the grounds of the hôtel, and it was there that the famous *Combat des Mignons* took place, and was fatal to several of the unpopular favourites of Henry III.

Henri IV. had used the last existing remains of the palace to hold two hundred Italian workmen, whom he had brought from their own country in the beginning of the seventeenth century that they might establish the manufacture of stuffs woven with gold and silver tissue in France.

At that time Henri had already formed the idea of making the Marais the handsomest quarter of Paris. The plans adopted for the Place Royale were those furnished by the austere Huguenot, Antoine du Cerceau. The king built the side towards the Hotel de Sully (in the Rue S. Antoine) entirely at his own expense, and then conceded plots of land on the other sides to his courtiers, on condition of their erecting houses at once, according to the designs they received, each landowner only being required to pay an annual tax of a golden crown, so that only thirty-six gold crowns were received for the thirty-six pavilions surrounding the square.

At the same time the king opened the four streets leading to the square: the Rue du Parc-Royal, the Petite Rue Royale, afterwards called the Pas-de-la-Mule, and the Rue de la Coulture S. Catherine, and he erected the two central pavilions on the south and north, which were called respectively Pavillon du Roi and Pavillon de la Reine. Every day, whilst he was at Paris, Henri IV. came himself to visit and stimulate the workmen, and when he was at Fontainebleau he wrote constantly to Sully to beg him to urge them on. 'Je vous recommande la Place Royale,' he would add to his letters on other subjects. Coming one day to look at the work, he was mortified to find that one of the private individuals to whom he had allotted a site was vaulting in stone the portico under his house, which the king in his own building had only ceiled with wood. Mortified to be outdone by a subject, he consulted his mason, who cleverly propitiated the royal pride by promising to imitate the superior work in plaster so well that no one would find out the difference. Henri declared that as soon as it was

ready for him he should come and inhabit the Pavillon du Roi; but the square was unfinished at the time of his death in 1610, and it was only opened with great magnificence five years later, on the occasion of the marriage of Elizabeth, sister of Louis XIII., with the Infant of Spain. It was the splendid court fête then given which made the new square become at once the fashion, and the Place Royale remained the centre of all that was most aristocratic till the financial world invaded it at the end of the seventeenth century. In the proudest time of the square, however, the celebrated Marion de Lorme inhabited the pavilion which had been purchased by the Duc de la Meilleraie, and there she died in 1650, and, in the words of Tallemant des Réaux, 'On la vit morte, durant vingt-quatre heures, sur son lit, avec une couronne de pucelle.'

With the comparative lawlessness of the times, though Louis XIII. had issued severe ordinances for the repression of duelling, not only were duels of frequent occurrence in the Place Royale, but the balconies and windows of the square used to be filled with spectators to witness them, like a theatrical representation in broad daylight. Six of the noblest young gentlemen of the Court fought thus, with fatal results, on May 12, 1627. The last duel in the Place Royale was that of the Duc de Guise and the Comte de Coligny, in December 1643, to decide the hereditary quarrels of their two houses, which ended fatally for the latter. As a warning and a menace to duellists, Richelieu erected, in the centre of the square, a statue by Biard fils of Louis XIII.—'le très-grand, très-invincible, Louis le Juste,' 'armed after the mode of his age, and his plume of feathers on his head-piece,' as the traveller Lister described it (1698). The

figure was placed upon a horse had which been unemployed for three quarters of a century, but was the work of Daniele Ricciarelli da Volterra. This famous statue, which stood on a pedestal with proud inscriptions by the cardinal in honour of his master, was melted down for cannon in the Revolution of 1793. In 1701 a magnificent iron grille, bearing the emblems of Louis XIV., had been placed around the gardens. Even the Revolution itself respected its beauty; but, in spite of the eloquent remonstrances of Victor Hugo (who was then living at No. 6, the house where Marion de Lorme died), it was removed in the reign of Louis Philippe to make way for a cast-iron railing in the commonplace taste of the time.

'Que d'événements publics et domestiques n'a pas vus cette place pendant tout le dix-septième siècle! Que de mâles tournois, que de fiers duels, que d'aimables rendez-vous! Quels d'entretiens n'a-t-elle pas entendus, dignes de ceux du *Menteur*, que Corneille a recueillis dans une de ses premières comédies, *la Place Royale*, et dans plusieurs actes du *Menteur*! Que de gracieuses créatures ont habité ces pavillons! Quels somptueux ameublements, que de trésors de luxe élégant n'avaient-elles pas rassemblés? Que d'illustres personnages de tous genres avaient monté ces beaux escaliers! Richelieu et Condé, Corneille et Molière ont cent fois passé par là. C'est en se promenant sous cette galerie que Descartes, causant avec Pascal, lui a suggéré l'idée de ses belles expériences sur la pesanteur de l'air: c'est là aussi qu'un soir, en sortant de chez Mme de Guemenee, le mélancolique de Thou reçut de Cinq-Mars l'involontaire confidence de la conspiration que devait mener tous deux à l'échafaud; c'est là, enfin, que naquit Mme de Sevigné, et c'est à côté qu'elle habitait.'—*Victor Cousin*, '*La jeunesse de Mme de Longueville*.'

Many of the hôtels of the Place Royale were like museums of historic relics and works of art, especially that of Richelieu and that of the Marquis de Dangeau. The

ceilings of the hôtel of M. de Nouveau were painted by Lebrun and Mignard. Houses were furnished with the utmost magnificence by the Comte de Tresmes, the Marquis de Breteuil, and the Marquis de Canillac; but most of these hotels were already abandoned by their aristocratic owners at the time of the Revolution, when the Comte de Favras, who had only lately settled in the Place Royale, was accused of plotting against the Government, and hanged like

PLACE DES VOSGES.

a common malefactor. Many think that the golden period of the Place did not arrive till it became the centre of the Society of the *Nouvelles Précieuses* (deserters from the superior literary atmosphere of the Hôtel de Rambouillet), which Molière satirises in his comedy of the *Précieuses ridicules*. One of the leaders of this society was Mlle de Scudéry, authoress of the long allegorical romance of *Cyrus*,

who came to settle in the Rue de Beauce, and whose Saturdays soon became the fashion, 'pour rencontrer des beaux esprits.' For thirty years, under the name of Sapho, she ruled as a queen in the second class literary salons of the Marais, which was known as Lésbie or l'Eolie in the dialect of the *Précieuses*, when the *Place Perique*, as they called the Place Royale, was inhabited by *Artamène* or Mlle Aragonois, *Roxane* or Mlle Robineau, *Clélie* or the beautiful Mlle Legendre; whilst *Le grand Dictionnaire des Précieuses* (1661) informs us that *Cristès* or Mlle de Chavigny, and *Nidalie* or Mlle de l'Enclos, lived close by. Molière had full opportunity of studying the eccentricities of this society whilst living in the quarter of the Arsenal in 1645.

'Nos héros et nos héroïnes ne s'attachèrent qu'aux madrigaux. Jamais il n'en fut tant fait, ni si promptement. A peine celui-ci venoit-il d'en prononcer un, que celui-là en sentoit un autre qui lui fourmilloit dans la tête. Ici, on récitoit quatre vers; là, on en écrivoit douze. Tout s'y faisoit gaiement et sans grimace. Personne n'en rongeoit ses ongles et n'en perdoit le rire et le parler.'—*Perrault*, '*Cleveland*' *du Samedi*.'

The Place Royale, with its high-roofed houses of red brick coped with stone, surmounted by high roofs, and supported by arcades—the famous arcades where Corneille places the scene of one of his comedies—has never changed its ancient aspect. No. 21 was the house of Richelieu. In No. 9, which she had furnished splendidly, the great comédienne, Mme Rachel, lay in state. A statue of Charles X. by *Carot*, on a horse by *Dupaty*, now takes the place of the statue of Louis XIII. in the centre of the square—an excellent example of the most deplorable statuary. Many of the old contemporary hôtels which

occupied the precincts of the Place have been destroyed. Nothing remains of the Hôtel Nicolai, at the entrance of the Rue de Turenne, or of the Hôtel de S. Géran, in the Rue du Parc-Royal. The Hôtel de Guéménée can no longer be distinguished from an ordinary house.

Running east from the upper side of the square is the *Rue des Vosges*, till recently Rue Pas-de-la-Mule. Here Gilles le Maistre, first president of the Parliament of Paris, was daily seen passing on his mule, followed by his wife in a cart, and a servant on an ass.

On the further side of the *Rue des Tournelles* (which runs behind the houses on the east side of the Place des Vosges) we may still visit (No. 28) the handsome *Hôtel of Ninon de l'Enclos*—l'Eternelle Ninon—the friend of S. Evremond and the Duchesse de Mazarin, at whose beautiful feet three generations of the proud house of Sévigné knelt in turn, and who may be regarded as the last of the *Précieuses* of the Marais and Place Royale. The vestibule of the hôtel retains its masks and caryatides; the boudoir its painted ceiling; the staircase has only changed its stone balustrade for one of wood, and a well-preserved medallion of Louis XIV. remains in its place; the salon on the first floor has a ceiling-painting of Apollo surrounded by the nine muses, by a pupil of Lebrun.

'Ninon, courtisane fameuse, et depuis que l'âge lui eût fait quitter le métier, connue sous le nom de Mlle de l'Enclos, fut un exemple nouveau du triomphe du vice conduit avec esprit, et réparé de quelques vertus. La bruit qu'elle fit, et plus encore le désordre qu'elle causa parmi la plus haute et la plus brillante jeunesse, força l'extrême indulgence que, non sans cause, la reine-mère avait pour les personnes galantes et plus que galantes, de lui envoyer un ordre de se retirer dans un couvent. Un de ces exempts de Paris lui porta la lettre de cachet, elle la lut, et remarquant qu'il n'y avait pas de couvent désigné en

particulier: "Monsieur," dit-elle à l'exempt, sans se déconcerter, "puisque la reine a tant de bonté pour moi que de me laisser le choix du couvent où elle veut que je me retire, je vous prie de lui dire que je choisis celui des grands cordeliers de Paris;" et lui rendit la lettre de cachet avec une belle révérence. L'exempt, stupéfait de cette effronterie sans pareille, n'eut pas un mot à répliquer, et la reine la trouva si plaisante qu'elle la laissa en repos.

'Ninon eut des amis illustres de toutes les sortes, et eut tant d'esprit qu'elle les conserva tous, et qu'elle les tint unis entre eux, ou pour le moins sans le moindre bruit. Tout se passait chez elle avec un respect et une décence extérieure que les plus hautes princesses soutiennent rarement avec des faiblesses. Elle eut de la sorte pour amis tout ce qu'il y avait de plus trié et de plus élevé à la cour, tellement qu'il devint à la mode d'être reçu chez elle, et qu'on avait raison de le désirer par les liaisons qui s'y formaient. Jamais ni jeu, ni ris élevés, ni disputes, ni propos de religion ou de gouvernement; beaucoup d'esprit et fort orné, des nouvelles anciennes et modernes, des nouvelles de galanteries, et toutefois sans ouvrir la porte à la médisance; tout y était décent, léger, mesuré, et formant les conversations qu'elle sut soutenir par son esprit, et par tout ce qu'elle savait de faits de tout âge. La considération, chose étrange, qu'elle s'était acquise, le nombre et la distinction de ses amis et de ses connaissances commencèrent à lui attirer du monde quand les charmes eurent cessé, et quand la bienséance et la mode lui défendirent de plus mêler le corps avec l'esprit. Elle savait toutes les intrigues de l'ancienne et de la nouvelle cour, sérieuses et autres; sa conversation était charmante; désintéressée, fidèle, secrète, sûre au dernier point, et à la faiblesse près, on pouvait dire qu'elle était vertueuse et pleine de probité.'—*S. Simon.*

'L'indulgence et sage nature
A formé l'âme de Ninon,
De la volupté d'Épicure
Et de la vertu de Caton.'—*S. Evremond.*

(From hence the *Boulevard Beaumarchais*, remarkable for its antiquity shops, and the *Boulevard des Filles du Calvaire*, named from a monastery founded 1633 by Père Joseph, the friend of Richelieu, and suppressed 1790, run north-west to join the Boulevard du Temple.)

The south end of the Rue des Tournelles falls into the *Place de la Bastille*, containing *La Colonne de Juillet*, surmounted by a statue of Liberty, and erected 1831–1840. This marks the site of the famous castle-prison of the Bastille, which for four centuries and a half terrified Paris, and which has left a name to the quarter it frowned upon. Hugues Aubriot, Mayor of Paris, built it under Charles V. to defend the suburb which contained the royal palace of S. Paul. Unpopular from the excess of his devotion to his royal master, Aubriot was the first prisoner in his own prison. Perhaps the most celebrated of the long list of after captives were the Connétable de S. Pol and Jacques d'Armagnac, Duc de Nemours, taken thence for execution to the Place de Grève under Louis XI.; Charles de Gontaut, Duc de Biron, executed within the walls of the fortress under Henri IV.; and the 'Man with the Iron Mask,' brought hither mysteriously, September 18, 1698, and who died in the Bastille, November 19, 1703.

A thousand engravings show us the Bastille as it was—as a *fort-bastide*—built on the line of the city walls just to the south of the Porte S. Antoine, surrounded by its own moat. It consisted of eight round towers, each bearing a characteristic name, connected by massive walls, ten feet thick, pierced with narrow slits by which the cells were lighted. In early times it had entrances on three sides, but after 1580 only one, with a drawbridge over the moat on the side towards the river, which led to outer courts and a second drawbridge, and wound by a defended passage to an outer entrance opposite the Rue des Tournelles.[1]

Close beside the Bastille, to the north, rose the Porte S.

[1] See the plans and views in *Paris à travers les Âges*.

Antoine, approached over the city fosse by its own bridge, at the outer end of which was a triumphal arch built on the return of Henri III. from Poland in 1573. Both gate and arch were restored for the triumphal entry of Louis XIV. in 1667; but the gate (before which Etienne Marcel was killed, July 1358) was pulled down in 1674.

The Bastille was taken by the people, July 14, 1789, and the National Assembly decreed its demolition.

'Vers onze heures l'attaque devint sérieuse, et le peuple avait abattu le premier pont. Alors M. de Launay, gouverneur de la Bastille, donna l'ordre de tirer : il fut obéi, et cette décharge dispersa la multitude. Elle revint bientôt, exaspérée et plus nombreuse. On tira sur elle un coup de canon à mitraille qui l'obligea de reculer : mais l'arrivée d'un détachement des gardes françaises, qui se mit au nombre des assaillants, ébranla le courage de la garnison, qui parla de se rendre. M. de Flue, commandant les trente-deux soldats de Salis, déclara qu'il préférait la mort. M. de Launay, voyant que la garnison était prête à l'abandonner, prit la mèche d'un des canons, pour mettre le feu aux poudres, ce qui eût fait sauter une partie du faubourg S. Antoine. Deux sous-officiers l'en empêchèrent. Dans un conseil qu'il assembla sur-le-champ, il proposa de faire sauter la forteresse, plutôt que tomber entre les mains d'une populace furieuse qui égorgerait la garnison. Cette proposition fut rejetée. M. de Flue fit demander aux assiégeants une capitulation, promettant de baisser les ponts-levis, et de déposer les armes, si on accordait la vie aux assiégés. Un officier du régiment de la reine, l'un des commandants et des plus avancés près de la forteresse, promit sur son honneur. Les ponts furent aussitôt baissés et le peuple entra sans difficulté. Son premier soin fut de rechercher le gouverneur. On s'empara de lui ; et, au mépris de la capitulation, depuis la Bastille jusqu'à l'arcade S. Jean, sous laquelle il fut massacré, cet infortuné fut accablé d'outrages et de mauvais traitements.' *Détails donnés par M. d'Ajay.*

The massive circular pedestal upon which the Colonne de Juillet now rests was intended by Napoleon I. to support a gigantic fountain in the form of an elephant, instead of the

column which, after the destruction of the Bastille, the 'tiers état' of Paris had asked to erect 'à Louis XVI., restaurateur de la liberté publique.' It is characteristic of the Parisians that on the very same spot the throne of Louis Philippe was publicly burnt, February 24, 1848. The model for the intended elephant existed here till the middle of the reign of Louis Philippe, and is depicted by Victor Hugo as the lodging of 'Le petit Gavroche.'

'Ce monument, rude, trapu, pesant, âpre, austère, presque difforme, mais à coup sûr majestueux et empreint d'une sorte de gravité magnifique et sauvage, a disparu pour laisser régner en paix l'espèce de poêle gigantesque, orné de son tuyau, qui a remplacé la sombre forteresse à neuf tours, à peu près comme la bourgeoisie remplace la féodalité. Il est tout simple qu'un poêle soit le symbole d'une époque dont une marmite contient la puissance.

'L'architecte de l'éléphant avec du plâtre était parvenu à faire du grand ; l'architecte du tuyau de poêle a réussi à faire du petit avec le bronze.

'Ce tuyau de poêle, ce monument manqué d'une révolution avortée, l'on a baptisé d'un nom sonore et nommé la colonne de Juillet.'[1]—*Les Misérables.*

Looking on to the Bastille stood the Hôtel de Beaumarchais, built by the author of *Le Mariage de Figaro*, the famous satire upon the Court of Louis XVI., who, when he read it in MS., exclaimed, 'Si l'on jouait cette pièce, il faudrait détruire la Bastille! on ne la jouera jamais!' yet which all the great world witnessed immediately after at the Théâtre Français. The gardens of the hôtel are now covered by warehouses.

'The Hôtel de Beaumarchais, erected on the designs of Le Moine, is, I believe, meant to be a perfect *rus in urbe*, for wildernesses, grottoes, subterranean caverns, and gurgling fountains, are all assembled in a

[1] Designed by Alavoine, executed by Duc

space not much larger than that usually assigned to the flower-knot of an English villa. A very pretty temple is raised to the memory of Voltaire; and under the shade of a willow, marked by an urn filled with the golden flowers of l'immortelle, repose the ashes of Beaumarchais himself.' *Lady Morgan's 'France.'*

The *Boulevard Henri IV.*, running south-west from the Place de la Bastille to the Quartier de l'Arsenal, destroys many associations. It is more interesting to reach the same point by a more circuitous route, re-entering the Marais by the picturesque Rue S. Antoine, which is on a direct line with the Rue de Rivoli. No street is more connected with the story of the different revolutions than this, and, from its neighbourhood to the two royal hôtels of Des Tournelles and S. Paul, none is more associated with the early history of France. It was here that Henry II., tilting in a tournament, received his death-wound.

'Les bruits joyeux à l'occasion du double mariage des princesses de France allaient s'éteindre dans le silence de mort! Le 20 juin, madame Elisabeth de France avait été épousée à Notre-Dame par le duc d'Albe, procureur du roi d'Espagne: le 27, fut signé le contrat du duc de Savoie et de madame Marguerite. Une lice splendide avait été établi au bout de la rue Saint-Antoine, devant l'hotel royal des Tournelles et presque au pied de la Bastille, où etaient enfermés les magistrats arrachés de leurs sièges: depuis trois jours les princes et les seigneurs y joutaient en presence des dames; le 29 juin, les tenants du tournoi furent les ducs de Guise et de Nemours, le fils du duc de Ferrare et le roi en personne, portant les couleurs de sa dame sexagénaire, la livrée noire et blanche des veuves, que Diane n'avait jamais quittée. Comme le pas d'armes finissait, le roi, qui avait fourni quelques courses "en roide et adroit cavalier," voulut rompre encore une lance avant de se retirer, et, malgré les prières de la reine, il ordonna au comte de Montgommeri de courir contre lui. C'était le capitaine des gardes qui avait mené du Bourg et du Faur à la Bastille. Montgommeri voulut en vain s'excuser. Les deux jouteurs se heurtèrent violemment et rompirent leurs lances avec dexterité; mais Montgommeri oublia de jeter à l'instant, selon l'usage, le tronçon demeuré dans sa main; il en

frappa involontairement le casque du roi, lui releva la visière et lui fit entrer un éclat du bois dans l'œil ! Le roi tomba sur le cou de son cheval, qui l'emporta jusqu'au bout de la carrière ; ses écuyers le reçurent dans leurs bras ; on le reporta aux Tournelles, au milieu d'une confusion et d'un effroi indicibles. Tous les secours de l'art furent inutiles ; le bois avait pénétré dans la cervelle ; l'illustre Vesale accourut en vain de Bruxelles, sur l'ordre de Philippe II. Henri languit onze jours et expira, le 10 juillet, après avoir, la veille de sa mort, fait célébrer dans sa chambre le mariage de sa sœur Marguerite avec le duc de Savoie. Il était âgé de quarante ans et quelques mois. Toute l'Europe protestante salua le bras du Seigneur dans ce coup de foudre qui venait de frapper le roi persécuteur parmi les fêtes des "impies."'—*Henri Martin*, '*Hist. de France*.'

On the left is the former *Church of the Visitation*, adding everywhere to the picturesqueness of the street by the marvellous grace of its outline, now, as the Temple S. Marie, given to the Calvinists. The Visitandines were brought from Annecy to Paris by Sainte Marie Chantal. They bought the Hôtel de Cossé, where their admirable domed church was begun by François Mansart in 1632, and dedicated, in 1634, to Notre Dame des Anges. André Frémiot, Archbishop of Bourges, brother of the foundress, Baronne de Chantal, rested in one of its chapels ; in another lay the minister Fouquet, celebrated for his sudden disgrace and imprisonment in 1680 ; in its crypt were a number of coffins of the house of Sévigné. The church occupies the site of the Hôtel de Boissy, where for thirty-three days Henri III. watched by his dying 'Mignon' Quélus, mortally wounded in the great duel of April 27, 1578, promising 100,000 francs to the surgeons in attendance if they could save the life of one to whom he bore 'une merveilleuse amitié.' But it was of no use, and when Quélus had breathed his last, crying out, 'Oh, mon roi, mon roi !' it was the king

who, with his own hands, took out the earrings he had given him, and cut off his long chestnut hair.

Within two doors of the church (No. 212) is the *Hôtel de Mayenne*, or *d'Ormesson*, or *du Petit-Musc*, a very handsome house, built by Du Cerceau for the Duc de Mayenne,

HÔTEL DE SULLY.

and afterwards inhabited by the Président d'Ormesson. It now belongs to the Frères des Ecoles Chrétiennes.

A little further down the street, on the right (No. 143), is the finest of all the ancient hôtels which still remain in the neighbourhood of the Place Royale, that of the great minister who superintended its erection. The *Hôtel de Sully* or *de Béthune* was built from designs of Androuet du Cerceau for Maximilien de Béthune, Duc de Sully, the

friend and minister of Henri IV., upon part of the site of the Hôtel des Tournelles, with the fortune he made in the king's service.

"'Donnez-moi,' lui écrivait le roi, 'votre foi et votre parole d'être aussi bon ménager de mon bien à mon profit que je vous l'ai toujours vu être de votre, et de ne désirer de faire vos affaires que de mon su et par ma pur liberalité, qui sera assez ample pour un homme de bien et un esprit reglé comme le vôtre.'" — *Œconomies royales*, i. 207.

The rich front of the hôtel still looks down upon the Rue S. Antoine, and the four sides of its stately court are magnificently adorned with sculptures of armour and figures of the Four Seasons; masques and leaves decorate its windows. The noble saloon on the first floor has remains of the monogram of Sully; in another room is an ancient mosaic pavement. After Sully the hôtel belonged to Turgot, then to Boisgelin, by whose name it is still often known. Two other ancient hôtels remain in this part of the Rue S. Antoine. One is the picturesque *Hôtel de Beauvais* (No. 62), built by Antoine Lepautre for Pierre de Beauvais. His wife, Catherine Bellier, who was first waiting-woman to Anne of Austria, is commemorated in the heads of rams (*têtes de bélier*) which alternate with those of lions in the decorations. Catherine owed so much to Anne of Austria that it used to be a saying that she had taken the stones of the Louvre to build her house with. The oval court has masks and pilasters; the vestibule has doric columns sustaining trophies; a staircase, with corinthian columns, bas-reliefs, and a rich balustrade, leads to the principal rooms on the first floor, from one of which, on August 26, 1660, Anne of Austria watched the triumphal entrance into the capital of Louis XIV. and Marie Thérèse. At No. 162 is the Pas-

sage S. Pierre, on the site of the prison of the Grange S. Eloy. On its way to the Rue S. Paul it traverses part of the ancient XV. c. cloisters of S. Paul, supported by solid buttresses, and ceiled with timber in panels.

Opposite the Hôtel de Sully, the *Rue de S. Paul* leads from the Rue S. Antoine into the ancient *Quartier de S. Paul*, which, with the adjoining Quartier de l'Arsenal, were suburbs of the city before they were included within the walls of Charles V. and thus united to the northern part of the town. The quarter was chiefly inhabited by those who were '*hommes d'eau*,' or persons whose interests lay in the part of the Seine upon which it abutted, being the place where all the boats coming from the upper Seine and the Marne were moored for the lading and unlading of their merchandise. The great Port de S. Paul took its name from a church, which dated from the VII. c., and it was divided into several smaller ports, each of which had its own name and destination, under the superintendence of the confraternity of *Marchands de l'eau*. In this mercantile quarter three great religious establishments were situated — the church of S. Paul, the convent of Ave Maria, and the convent of the Célestins. The church was founded in 633 by S. Eloy, prime minister of the Merovingian King Dagobert. But his building, which contained the tomb of the sainted abbot Quintilianus, was only a chapel on the site of the existing Rue de S. Paul, in a spot once called Grange de S. Eloy. Its cemetery, which extended as far as the Rue Beautreillis, was intended as a burial place for the nuns of the great monastery of S. Martial, which S. Eloy had founded in the Cité, for, at that time, in accordance with the pagan custom, all burials took place outside the town.

It was only at the end of the XI. c. that the church of S. Paul les Champs became parochial. Charles V. rebuilt it in the severe gothic style, and it was reconsecrated with great magnificence in 1431. Its entrance, on the Rue S. Paul, had three gothic portals, beneath a tower surmounted by a lofty spire. Its windows were of great beauty, and were not finished till the close of Charles VII.'s reign, for amongst the personages represented in them was the Maid of Orleans, with the legend, *Et moy le Roy*. Through its neighbourhood to Vincennes and afterwards to the Hôtel de S. Paul and the Hôtel des Tournelles, the royal church of S. Paul was for several centuries the *paroisse du roi*. All the dauphins, from the reign of Philippe de Valois to that of Louis XI., were baptised there, in a font which still exists at Medan, near Poissy, whither it was removed by one Henri Perdrier, Alderman of Paris, when the old church was rebuilt. It became a point of ambition with the illustrious persons of the Court to be buried either in its cemetery or in its side chapels, which they had themselves adorned with sculpture, hangings, or stained glass. The cloisters were approached by an avenue (the present Passage S. Pierre) and exhibited in themselves all the different periods of gothic architecture, as these buildings were only completed in the XVI. c.: decorations were even added to them under Louis XIV. Their galleries had stained windows by Pinaigrier, Porcher, and Nicolas Desangives. In the church the earliest recorded epitaph is that of Denisette la Bertichière, laundry-maid to the king, 1311. The splendid Chapelle de la Communion was the burial-place of the House of Noailles. The name *Sérail des Mignons* was at one time given to the church from the mignons of Henry III.—Quélus, Maugiron, and Saint-

Mégrin[1]—buried there. The king erected magnificent tombs to them; but their statues were destroyed in 1588 by the people, led on by the preaching of the monks, who were infuriated at the murder of the Guises. In the choir lay Robert Ceneau (Cenalis), Bishop of Avranches, who died, April 27, 1500, 'en expurgant les heresies.' Nicole Gilles, the historian of the *Annales de France*, was buried in the chapel of S. Louis, which he had built *de ses deniers*. Pierre Biard, sculptor and architect; the famous architect François Mansart, and his nephew Jules Hardouin; Jean Nicot, ambassador of France in Portugal, and the importer of tobacco, called at first *la nicotiana* in his honour; the philosopher Pierre Sylvain Régis, and Adrien Baillet, the learned librarian of the Président de Lamoignon, were also buried here. Under an old fig-tree in the cemetery was the grave of François Rabelais, curé of Meudon, who died (April 9, 1553) in the Rue des Jardins, and was laid here because he was connected with the parish as priest or canon of the collegiate church of S. Maur des Fossés.

'Rabelais reçut humblement le viatique avant de mourir; mais, au moment de l'extrême-onction, il ne put s'empêcher de dire qu'on lui *graissait les bottes* pour le grand voyage. Il laissa, assure l'on, sous forme de scellé, cette manière de testament: "Je n'ai rien vaillant, je dois beaucoup; je donne le reste aux pauvres." On lui attribue deux autres mots, qui sont bien dans son caractère: "Je vais chercher un grand peut-être." Et enfin, avec un éclat de rire: "Tirez le rideau, la farce est jouée."'—*P. Barrière*, '*Les écrivains français*.'

The body of Charles de Gontaut, Duc de Biron, executed in the Bastille under Henri IV., was brought to the churchyard of S. Paul, with that of the 'Man with the Iron Mask,'

[1] Saint-Mégrin, who was looked upon as the mignon of the Duchesse de Guise, was murdered by her brother-in-law, the Duc de Mayenne, in the Rue S. Honoré, July 21, 1578.

who died in the Bastille in 1703, and here also were buried the four skeletons which were found chained in the dungeons of the Bastille in June 1790. One year more and both church and cemetery were closed ; they were sold as national pro-

IN THE RUE DE S. PAUL.

perty in December 1794, and two years afterwards they were demolished for house-building. The crowded bodies which formed the foundation were not removed before the hurried erection of Nos. 30, 32, 34 of the Rue S. Paul, for fifty years later the proprietors, making new cellars, came

upon masses of bones, and even entire coffins, in lead and wood.

The Convent of Ave Maria only received that name under Louis XI. It was originally occupied by Béguines, brought by Louis IX. from Nivelle in Flanders in 1230. Gradually the number of these uncloistered nuns (who took their name from S. Bague, daughter of a *maire du palais* of king Sigebert) amounted to four hundred, known in Paris as *Dévotes*, though, according to the poet Thomas Chantpré, they led by no means an exemplary life. When they afterwards dwindled in numbers, Louis XI. gave their convent, under the name of Ave Maria, to the Poor Clares, who flourished greatly under the patronage of his widow, Queen Charlotte. Their house was entered from the Rue des Barrés by a gateway bearing statues of Louis XI. and Charlotte de Savoie, and their church was full of tombs of great ladies, including those of Jeanne de Vivonne, daughter of the lord of Chastaigneraie; of Catherine de la Tremoille, and Claude Catherine de Clermont, Duchesse de Retz. The President Molé and his wife, Renée de Nicolai, reposed alone in the chapter house. At the Revolution the convent was turned into a cavalry barrack; this gave place to a market; now nothing is left.

Opposite the main entrance of the Ave Maria was the Jeu de Paume de la Croix Noire, on the ramparts of the town. After the Jeu de Paume became unfashionable, at the end of the reign of Louis XIII., its place was taken here for a short time by the *Illustre Théâtre*, where Molière was chief actor, and whence, having made himself responsible for the debts of the company, he was soon carried off to prison in the Grand Châtelet. The site occupied by the

Jeu de Paume had originally been a convent of Carmelites, called Barrés, on account of their long mantles divided into checks of black and white. It was these nuns who gave a name to the *Rue des Barrés*.

The Carmelites were removed by S. Louis to the Rue du Petit-Musc, and afterwards they moved to the Quartier S. Jacques, selling their land in the Quartier de S. Paul to Jacques Marcel, merchant of Paris, whose son, Garnier Marcel, bestowed it in 1352 upon the Célestins, established here under the patronage of the dauphin Charles, during the captivity of his father, king Jean, in England. As Charles V., he built them a magnificent church, whose portal bore his statue and that of his wife Jeanne de Bourbon (now at S. Denis). Henceforth the Célestins became the especial royal foundation, and its monks were spoken of by the kings as their *bien-aimés chapelains et serviteurs de Dieu*. From the XIV. c. to the XVI. c. benefactors of the convent were dressed in the Célestin habit before receiving the last sacraments, and thus they were represented upon their tombs in the pavement of the church. Amongst the sepulchral inscriptions here were those of the family of Marcel; of Jean Lhuiller, counsellor of parliament, and of the famous doctor, Odo de Creil (1373). In the choir were many cenotaphs, containing only the hearts of the princesses of France buried at S. Denis, but it was also adorned by the tombs of Jeanne de Bourbon, wife of Charles V., 1377 (now at S. Denis); of Léon de Lusignan, last king of Armenia, 1393 (at S. Denis); and of Anne de Bourgogne, Duchess of Bedford, 1432 (now at the Louvre).[1] Annexed to the

[1] On the destruction of the church her remains being those of the daughter of Jean sans Peur were removed to S. Bénigne at Dijon.

church by the *Confrérie des dix mille martyrs* in the XV. c. was the chapel which became the burial-place of the united families of Gesvres and Beaune, and contained the body of Jacques de Beaune, lord of Semblançay, Controller of Finances under François I., unjustly hanged on a gallows at Montfaucon in 1543. Near his forgotten grave rose the magnificent monuments of the Potier des Gesvres and de Luxembourg, with their kneeling figures. Three little chapels, communicating with the Chapelle des Gesvres, belonged to other families — that of Rochefort, which produced two chancellors of France in the reigns of Louis XI., Charles VIII., and Charles XII., of whom one, Guy de Rochefort, had a curious tomb; that of the family of Zamet, which began with the financier Sébastien Zamet, who died in 1614 in his magnificent hôtel of the Rue de la Cerisaie, and which ended with his son Jean Zamet, governor of the Château of Fontainebleau, who died in battle in 1622; and that of Charles de Maigné, gentleman of the chamber to Henri II., with a beautiful statue by the Florentine Paolo Poncio, now in the Louvre.

A more magnificent building, like a succursale to S. Denis, rose attached to the Célestins — the great Chapelle d'Orléans, built in 1393 by Louis d'Orléans, the younger son of Charles V. (who was murdered in the Rue Barbette), in fulfilment of a vow of his wife, Valentine de Milan, for his escape from perishing by fire in the terrible masquerade called *le ballet des ardents*, given in the old hôtel of Blanche of Castille. Here, in the monastery which he had richly endowed, he was buried with his wife (who only survived him a short time), and all his descendants; and here his grandson, Louis XII., erected a magnificent monument

(now at S. Denis) to his memory and that of his sons. Beside it stood the urn (also at S. Denis) which contained the heart of François II., and the beautiful group of the three Graces by Germain Pilon (now at the Louvre) which upheld the bronze urn holding the hearts of Henri II., Catherine de Médicis, Charles IX., and his brother, François de Maine, Duc d'Anjou. Near this rose a pyramid in honour of the house of Longueville, and two sarcophagi which contained the hearts of a Comte de Cossé-Brissac and a Duc de Rohan. Here also was the tomb, with a seated statue, of Philippe de Chabot, and that of the Maréchal Anne de Montmorency, by Barthélemy Prieur (both now in the Louvre). All the precious contents of the Célestins, except the few statues now in the galleries, perished in the Revolution. Its church served as a barn and stable for half a century, and was destroyed in 1849. Amongst the coffins thrown up at this time was that of Anne, Duchess of Bedford, daughter of Jean sans Peur. She was buried here, because after her death her husband recollected how, one night 'qu'elle s'esbattoit à jeux honnestes' with the gentlemen and ladies of her household, she heard the bells of the Célestins sound for matins, and rising up, and inviting her ladies to follow her, went at once to the church, and assisted at the holy office, by the tomb of that Duc d'Orléans whom her father had caused to be assassinated.

Whilst Jean le Bon was a prisoner in England, his son, afterwards Charles V., was oppressed by the growing power of the *Confrérie des Bourgeois*, the municipal authorities of Paris. Under their formidable provost, Etienne Marcel, they had broken into the Louvre and murdered his two

favourite ministers in his presence, his own life only being saved by his consenting to put on the red and green cap of the republican leader, and giving him his own of cloth of gold, arrayed in which he showed himself triumphantly to the people. The king for the time escaped from Paris, and after Marcel had been killed, July 31, 1358, at the Bastille S. Antoine, he determined to seek a more secure residence with the *Association de la Marchandise de l'eau*, which had always been submissive and devoted to the royal authority. Every preceding king had held his Court either in the Cité or at the Louvre, but Charles now bought, near the Port de S. Paul, the hotel of the Comte d'Etampes, which occupied the whole space between the Rue S. Antoine and the Cemetery of S. Paul. In 1363 he added to his purchase the hôtel of the Archbishop of Sens, with gardens which reached to the Port, and he had also become the owner of the smaller hôtels d'Estomesnil and de Pute-y Muce, and of that of the abbots of S. Maur, who built another for themselves in the Rue des Barrés. By an edict of July 1364, Charles V., after coming to the throne, declared the Hotel de S. Paul to be for ever part of the domain of the Crown—the hôtel where 'he had enjoyed many pleasures, endured and recovered from many illnesses, and which therefore he regarded with singular pleasure and affection.' No plan of the Hôtel de S. Paul has come down to us, but we know that it was rather a group of palaces than a single building, the Hôtel de Sens being the royal dwelling-place; the Hotel de S. Maur, under the name of Hôtel de la Conciergerie, being the residence of the Duc d'Orléans, Duc de Bourgogne, and other princes of the royal family; the Hôtel d'Etampes being called Hôtel de la Reine, afterwards Hôtel de Beau-

treillis; whilst, on the other side of the Rue du Petit-Musc, were the Hôtel du Petit-Musc, and Maison du Pont-Perrin, probably occupied by Court officials. The palace, as a whole, was surrounded by high walls, inclosing six meadows, eight gardens, twelve galleries, and a number of courts. We know many of the names of the royal dwelling-rooms, such as the Chambre de Charlemagne, so called from its tapestries; the Galerie des Courges; the Chambre de Theseus; the Chambre Lambrissée; the Chambre Verte; Chambre des Grandes Aulnoires, &c. The garden walks were shaded by trellises covered with vines, which produced annually a large quantity of *Vin de l'Hôtel*. In their shade Charles V. amused himself by keeping a menagerie, and many accounts exist of sums disbursed to those who brought him rare animals. Here the queen and her ladies appeared in the new dress of the time, in which their own arms were always embroidered on one side of their gown, and their husbands' on the other.

From his twelfth year to his death at fifty-four, Charles VI. lived constantly at the Hôtel de S. Paul; there he found himself practically a prisoner in the hands of the provost of the merchants, whom his father had come thither specially to avoid, and there, in 1392, he showed the first symptoms of the insanity which returned, with intervals of calm and sense, till his death; there his twelve children by Isabeau de Bavière were born, most of them during his madness; there he several times saw his palace attacked by a mob, and his relations and courtiers arrested without being able to help them; and there, abandoned by his wife and children, he died, Oct. 20, 1422, being only cared for by a mistress, Odette de Champdivers, nicknamed *la petite*

reine. For thirteen years after her husband's death, Isabeau de Bavière remained shut up from the detestation of the French, in the Hôtel S. Paul. 'Even her body was so despised,' says Brantôme, 'that it was transported from her hôtel, in a little boat on the Seine, without any kind of ceremony or pomp, and was thus carried to her grave at S. Denis, just as if she had been a simple demoiselle.' From this time the Hôtel de S. Paul was deserted by royalty. When Charles VII. returned victorious to Paris he would not lodge even in the Hôtel des Tournelles, contaminated for him by the residence of the Duke of Bedford, and, whenever he was in Paris, he stayed at the Hôtel Neuf, which is sometimes supposed to have been the same as the Hôtel du Petit Muse, afterwards (when given by Charles VIII. to Anne of Brittany) known as Hôtel de Bretagne. In spite of the letters patent of Charles V. declaring the Hôtel de S. Paul inalienable from the domains of the Crown, Louis XI. bestowed several of the satellite hôtels dependent on the palace upon his friends, and during the reign of François I. the Rues des Lions, Beautreillis, and de la Cerisaie, recalling by their names the ancient sites they occupied, had invaded the precincts of the palace. A great part of the buildings and land extending from the Rue des Barrés to the Rue du Petit-Muse, with the great royal palace 'fort vague et ruineux,' was alienated in 1516 for the benefit of Jacques de Geroilhac, grand-master and captain-general of the artillery of France, in reward for his public service, especially at the battle of Marignan; finally, in 1542, all the rest of the royal domain in the Quartier de S. Paul, comprising a great number of hôtels under different illustrious names, was sold, and the sites were soon occupied by fresh buildings.

Scarcely any fragments of the vast royal palace remain. At the corner of the Rue de S. Paul and Rue des Lions is a tourelle, which may have belonged to one of the minor hôtels of the royal colony.

'Cette rue prit son nom du bâtiment et des cours où étoient renfermés les grands et les petits lions du roi. Un jour que François I. s'amusoit à regarder au combat de ses lions, une dame ayant laissé tomber son gant, dit à De Lorges, "Si vous voulez que je croye que vous m'aimez autant que vous me le jurez tous les jours, allez ramasser mon gant." De Lorges descend, ramasse le gant au milieu de ces terribles animaux; remonte, le jette au nez de la dame; et depuis, malgré toutes les avances et les agaceries qu'elle lui faisoit, ne voulut jamais la voir.'—*De Saint-Foix*, '*Essais sur Paris*,' 1776.

Of the streets on the left of the Rue de S. Paul, the Rue Charles V. leads to the *Rue de la Cerisaie*, where, at No. 21, are remains of the house which Philibert Delorme built for himself, and which he intended as a specimen of his finished work. His book, *Nouvelles inventions pour bien bastir*, draws attention to it as a model 'estant le tout proposé par manière d'exemple et pour montrer comme l'on doit appliquer les fenêtres et portes.' At the back of the garden of No. 22 is the façade of the back part of the house, with a winding staircase of massive stone.

The *Hôtel de Vieuville*, the courtyard of which opens on the left at the angle of the Rue de S. Paul and the Quai des Célestins, picturesque as it is in its high dormer windows of brick, only dates from the time of Henri III. It appears in the plan of Gomboust of 1652.

The old hôtel behind the Hôtel de Vieuville is the *Hôtel des Lions du Roi*, which was appropriated by Jacques de Geroilhac as his residence, in his quality of *grand écuyer*, because it adjoined the vast royal stables, which still exist,

surmounted by granaries, lighted by lofty ornamented windows. The hôtel has long been an establishment for distilled waters, but it retains some of its halls with painted ceilings, and walls decorated in stucco. Its entrance from the *Quai des Célestins*, much altered, is perhaps the main entrance to the royal palace of S. Paul, but a row of houses has taken the place of the fortified wall which protected the royal residence towards the river.

Opening from the Rue de S. Paul to the east is the *Rue Charles V.*, where No. 12 was the *Hôtel d'Aubray*, inhabited by the Marquise de Brinvilliers, the famous murderess. During her trial, Mme de Sévigné wrote—

'3 Juillet, 1670.—L'affaire de la Brinvilliers va toujours son train : elle empoisonnoit de certaines tourtes de pigeonnaux, dont plusieurs mouroient ; ce n'étoit pas qu'elle eût des raisons pour s'en défaire, c'étoient de simples expériences pour s'assurer de l'effet de ses poisons. Le Chevalier du Guet, qui avoit de ces jolis repas, s'en meurt depuis deux ou trois ans ; elle demandoit l'autre jour s'il étoit mort ; on dit que non ; elle dit en se tournant : "Il a la vie bien dure."'

and, after her execution—

'17 Juillet, 1676. Enfin, c'en est fait. La Brinvilliers est en l'air ; son pauvre petit corps a été jeté, après l'exécution, dans un fort grand feu, et ses cendres au vent ; de sorte que nous la respirons, et par la communication des petits esprits, il nous prendra quelqu'humeur empoisonnante, dont nous serons tous étonnés.

'La Brinvilliers est morte comme elle a vécu, c'est-à-dire, résolument. Elle entra dans le lieu où l'on devoit lui donner la question ; et voyant trois seaux d'eau, elle dit : "C'est assurément pour me noyer ; car de la taille dont je suis, on ne prétend pas que je boive tout cela." Elle écouta son arrêt dès le matin, sans frayeur et sans foiblesse, et sur le fin elle fit recommencer, disant que ce tombereau l'avoit frappée d'abord, et qu'elle en avoit perdu l'attention pour le reste. Elle dit à son confesseur, par le chemin, de faire mettre le bourreau devant elle, *afin*, dit-elle, *de ne point voir ce coquin de Desgrais, qui m'a prise.* Desgrais étoit à cheval devant le tombereau.

Son confesseur la reprit de ce sentiment ; elle dit, "Ah, mon Dieu ! je vous en demande pardon, qu'on me laisse cette étrange vue." Elle monta seule et nuds pieds sur l'échelle et sur l'échafaud, et fut un quart-d'heure *mirodé*, rasée, dressée et redressée par le bourreau ; ce fut un grand murmure et une grande cruauté. Le lendemain, on cherchoit ses os, parce que le peuple croyoit qu'elle étoit sainte. Elle avoit, disoit-elle, deux confesseurs, l'un soutenoit qu'il falloit tout avouer, et l'autre non ; elle rioit de cette diversité, disant, "Je puis faire en conscience ce qu'il me plaira :" il lui a plu de ne rien avouer.'

Turning along the quay, at the angle of the Rue du Petit-Musc is the *Hôtel de Lavalette*, formerly Hôtel Fieubet, built under the regency of Anne of Austria, stately and beautiful, and decorated with paintings by Lesueur, though overcharged with ornament by Le Gros for its possessor since the Revolution.

'Hôtel Fieubet n'est pas aussi ancien que l'hôtel de la Vieuville ; il n'avait pas changé de physionomie, avant que M. A. de Lavalette eût l'idée de la remanier entièrement, en le surchargeant de sculptures qui lui donnent un caractère hybride, quoique très-pittoresque. Ce bel hôtel fut construit, sous la régence d'Anne d'Autriche, pour un chancelier de cette reine, Gaspard Fieubet, qui devint conseiller d'Etat pendant le règne de Louis XIV., et qui tenait plus aux choses de l'esprit qu'aux vanités de cour ; il rassemblait dans son hôtel une société choisie, et faisait concurrence aux *samedis* de Mlle de Scudéry. Les poètes avaient le pas sur les prosateurs, chez Gaspard Fieubet, qui se mêlait de faire des vers et qui fut l'ami de la Fontaine.' —*Paris à travers les âges.*

Behind the Boulevard Henri IV., on the west, was the Hôtel de Lesdiguières, built by the Italian financier Sébastien Zamet, the friend of Henri IV., who constantly came with Gabrielle d'Estrées to this hôtel, called by the people *le palais d'amour du roi*. It was after a supper here that Gabrielle first felt the pangs of which she died (1599), and which are supposed to have been caused by poison.

After the death of Sébastien Zamet, in 1614, the hôtel was sold to the Constable de Lesdiguières, who gave his name to it. A century later, 1717, the Czar Peter I. of Russia lodged there during his visit to Paris. The hôtel has long been destroyed, but the formation of the boulevard disclosed

HÔTEL DE LAVALETTE.

the sculptured tomb of a cat of François Marguerite de Gondy, Duchesse de Lesdiguières, inscribed—

> 'Cy-gist une chatte jolie ;
> Sa maîtresse, qui n'aima rien,
> L'aima jusques à la folie . . .
> Pourquoi le dire ? On le voit bien.'

The *Quai Henry IV.*, beyond the Quai des Célestins, occupies the site of the Ile Louviers, now united to the mainland.

At the entrance of the Boulevard Henri IV., opposite the Hôtel de Lavalette, is the entrance of the *Rue de Sully*, bordered on the right by the building still called the *Arsenal*, though no cannon have been cast in Paris since the reign of Louis XIV. From the time of Philippe Auguste all weapons of war were made in the Louvre, till Charles V., for security, transferred the seat of government to the Hôtel de S. Paul. After this, weapons were manufactured within the walls of the hôtel in the Marais, and were laid up in the great round Tour de Billy, which stood outside the city, beyond the Célestins.

Sully was made Grand Master of Artillery by Henri IV., who was constantly coming hither from the Louvre to visit him, and who, whilst Sully was looking after his magazines and foundries, delighted to improve the residence and gardens of his favourite minister. Sully built for the king Le Cabinet de Henri IV., a charming summer pavilion, containing one good chamber, with an oratory attached, looking upon the Ile Louviers. But one day, on his way to Sully at the Arsenal, the king was murdered.

Marie de Cossé-Brissac, wife of the Grand Master Duc de la Meilleraie, entrusted the internal decoration of the Cabinet de Henri IV.—which had never been completed—some say to Simon Vouet, others to Claude Vignon.

'La grande pièce du cabinet de Henri IV., que la duchesse destinait à devenir sa chambre à coucher, se trouvait divisée en deux parties distinctes, par le sujet même des tableaux qui en faisaient l'ornement : ici, dans la partie la plus ample, le plafond et les lambris représentaient allégoriquement les principaux faits d'armes du maréchal de la Meilleraie, entre autres le siège de la Rochelle et celui de Hesdin, avec la prise de plusieurs villes du Roussillon. Il est donc incontestable que ces peintures ont été faites en 1643 ou 1644. Un

tableau, qui paraît original et qui peut remonter à l'époque de Sully, représente l'entrée de Henri IV. à Paris, en 1594, quand le duc de Brissac lui en ouvrit les portes. Ce tableau est un souvenir de famille, que Marie Cossé, duchesse de la Meilleraie, devait tenir à faire figurer au milieu des trophées militaires de son mari. Dans la partie la plus exiguë du cabinet, laquelle formait la ruelle et contenait le lit d'honneur de la duchesse, l'artiste a exécuté des peintures analogues à la destination d'une chambre à coucher: c'est le dieu du sommeil, entouré des songes heureux. La petite chambre qui fait suite au cabinet de Henri IV. annonce, par les peintures qui la décorent, qu'elle servait d'oratoire: on y voit aussi, sous un plafond qui offre des sujets empruntés à la gloire céleste, les femmes fortes de la Bible, auxquelles le peintre s'est permis d'ajouter la Pucelle d'Orléans et la duchesse de la Meilleraie elle-même, dont on a du noircir plus tard le costume en habits de veuve, lorsqu'elle eut perdu son mari, que son fils remplaça comme grand maître de l'artillerie, à l'Arsenal.' *P. L. Jacob*, '*Paris à travers les âges*.'

The office of Grand Master of the Artillery was always given to the greatest personages of the Court. The Duc de la Meilleraie was succeeded by his son the Duc de Mazarin, then followed the Duc de Lude, 1669; and the Duc d'Humières, 1683. At this time the Arsenal was the seat of an extraordinary criminal tribunal, to inquire into the crimes of magic and poisoning, concerning which terrible revelations were made during the trial of the Marquise de Brinvilliers, and which involved the Comtesse de Soissons and many others of the greatest ladies in France. In 1694, Louis XIV. gave the office of Grand Master of Artillery to the Duc de Maine (his much-indulged son by Mme de Montespan, and his wife), Anne Louise de Bourbon-Condé established herself there for a time, and inserted her portrait, as a nymph, by J. B. Vanloo, over the chimney-piece of the Cabinet de Henri IV. 'L'arsenal était renversé pour y bâtir un beau logement pour le Duc de Maine,' says

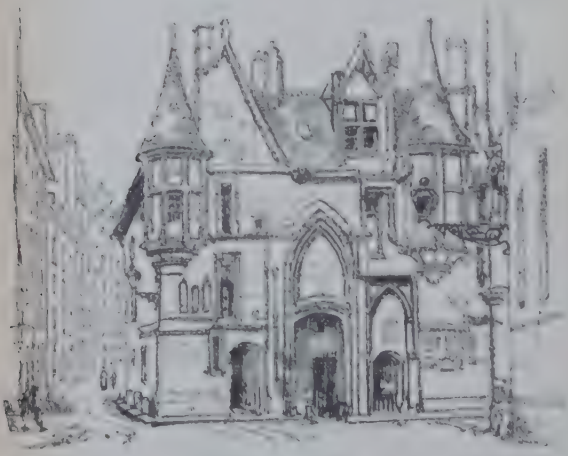
S. Simon. The last Grand Master was his brother, the Comte de Toulouse.

The old hôtel of the Grand Master was rebuilt under the Régent d'Orléans by Boffrand, but he preserved all that was interesting in the house, only encasing the outer walls which contained the rooms of Sully and Henri IV. When the office of Grand Master of Artillery was suppressed, that of Governor of the Arsenal remained, and to this Marc-Antoine René Voyer de Paulmy, son of the Marquis d'Argenson, was appointed. He cared nothing about cannons, but devoted his whole time and fortune to the acquisition of a magnificent library, which comprised 100,000 printed works and 3,000 MSS. Just before his death he sold his library to the Comte d'Artois, who, by purchase, added to it the library of the Prince de Soubise. At the Revolution, the collection was seized and became a Public Library, and at the Restoration, when urged to claim what was his own, the Comte d'Artois refused to do so, only stipulating that the Library should be called Bibliothèque de Monsieur. The library (open daily from 10 to 3, except on Sundays and holidays) is well worth visiting. Its collection now amounts to about 360,000 volumes, and is generally known as the *Bibliothèque de Paulmy*. It is especially rich in early French poetry.

In the *Rue de Figuier*, behind the Hôtel de S. Paul, will be found the remains of the *Hôtel de Sens*, once enwoven with the immense pile of buildings which formed the royal residence. Jean le Bon, returning from his captivity in London, was here for some time as the guest of the archbishop of Sens. Charles V. bought the hôtel from Archbishop Guillaume de Melun, but upon the destruction of the

rest of the palace, that part which had belonged to them was restored to the Archbishop of Sens. In the beginning of the XVI. c. the hôtel was rebuilt by Archbishop Tristan de Salazar.

Under Henri IV., the palace was inhabited for a time by Marguerite de Valois (daughter of Henri II.), the licentious



HÔTEL DE SENS.

Reine Margot, when, after her divorce, she left Auvergne, and obtained the king's permission to establish herself in Paris. Here it is said she used to sleep habitually in a bed with black satin sheets, in order to give greater effect to the whiteness of her skin. She came to the hôtel in August 1605, and left it before a year was over, because, as she was returning from mass at the Celestins,

her page and favourite Julien was shot dead at the *portière* of her carriage, in a fit of jealousy, by Vermond, one of her former lovers. The queen swore that she would neither eat nor drink till she was revenged on the assassin, and he was beheaded two days after, in her presence, opposite the hôtel. That evening she left Paris, never to return, as the people were singing under her windows—

> 'La Royne-Vénus demi-morte
> De voir mourir devant sa porte,
> Son Adonis, son cher Amour,
> Pour vengeance a devant sa face
> Fait défaire en la mesme place
> L'assassin presque au mesme jour.'

It was within the walls of the Hôtel de Sens, additionally decorated by Cardinal Dupont, that Cardinal de Pellevé, archbishop of Sens, one of the principal chiefs of the Ligue, united the leaders of the Catholic party, and there he died, March 22, 1594, whilst a *Te Deum* was being chanted at Notre Dame for the entry of the king to Paris.

After the archbishops of Sens ceased to be metropolitans of Paris (which was raised from a bishopric to an archbishopric in 1622), they deserted their hôtel, though they were only dispossessed as proprietors by the Revolution. In the last century the hôtel became a diligence office ; now a *fabrique de confitures* occupies the chamber of *la galante reine*, but the building is still a beautiful and important specimen of the first years of the XVI. c., and no one should fail to visit its gothic gateway defended by two encorbelled tourelles with high peaked roofs. A porch, with vaulting irregular in plan, but exquisite in execution ; its brick chimneys, great halls, the square donjon tower at

the back of the court, and the winding stair of the tourelle, remain entire; only the chapel has been destroyed. On the left of the entrance is an eight-pounder ball, which lodged in the wall, July 28, 1830, during the attack on the convent of Ave Maria.

A short distance hence, facing the Rue S. Antoine, is the *Church of S. Paul and S. Louis*, erected 1627–41, by François Derrand for Louis XIII., on the site of a Jesuit church built (1580) on ground formerly occupied by the hotel of the Cardinal de Bourbon. Ravaillac, the murderer of Henri IV., declared that the Jesuit d'Aubigné met him in this earlier church and instigated his crime. The first mass in the present church was celebrated by Cardinal de Richelieu. The munificence of Louis XIII., who paid for the existing church, was commemorated by the Jesuits in a medal inscribed *Vixit ut David, aedificat ut Salomon*. Richelieu added the portal, from designs of the Jesuit Marcel Ange. The church has a reminiscence of S. Andrea della Valle and S. Ignazio at Rome, but is greatly their inferior. Two inscriptions on black marble against the last pillars of the nave commemorate Bourdaloue ("Hic jacet Bourdaloue"), 1704, and Huet, bishop of Avranches, 1721, buried here. The interesting monuments in this church, destroyed in the Revolution, included those of the great Condé and his father Henri de Bourbon, by Sarazin, also that of the cruel Chancellor René de Birague, now in the Louvre. The heart of Louis XIII. was also preserved here in a rich case by Sarazin, and the heart of Louis XIV. in a case by Coustou le Jeune. In the left transept is Christ in the garden of Olives, an early work of *Eugène Delacroix*. A representation of the Abbey of Longchamps is said to

be by *Philippe de Champaigne*. In the right transept a picture of S. Isabelle (sister of S. Louis) offering that abbey to the Virgin is perhaps by the same hand. The crucifix in the sacristy comes from the old chapel of the Bastille. The shells which serve as bénitiers were given by Victor Hugo when his first child was baptised. The name of S. Paul was added to that of S. Louis when the old church of S. Paul was destroyed in 1796.

Around the fountain opposite the church, the Cour des Aides and the Chambre des Comptes fought for precedence at the funeral of Cardinal de Birague.

At No. 102, Rue S. Antoine, is the entrance of the *Passage Charlemagne*, which crosses the courtyard of the *Hôtel du Prévôt de Paris*, sometimes called *Hôtel de Graville*, *Hôtel d'Aubryot*, or *du Porc-épic*, which belonged to Hugues Aubryot, founder of the Bastille. We hear of his residing, not at the Petit Châtelet, the official residence of the provosts, but (1381) at his hôtel, called Porc-épic—'à la poterne Saint-Pol.' Having incurred the hatred of the University by his stern repression of its disorders, he was accused of heresy and favouring the Jews (a terrible crime at that time), and condemned, on a scaffold before Notre Dame, to pass the rest of his life 'on the bread and water of affliction' in the dungeons of For l'Evêque, whence he was transferred to the Bastille, but, being set free in a popular insurrection, escaped to Burgundy. After the time of Aubryot, the hôtel became a *séjour* of Louis d'Orléans, the builder of Pierrefonds, who created the order of Porc-épic. Then followed J. de Montaigu, the Connétable de Richemont, Estouteville, the Admiral de Graville and the Connétable de Montmorency, whose widow sold it to the Cardinal de Bourbon, by whom it was

bequeathed to the Jesuits, after which it became a dependance of their college, now Lycée Charlemagne. In the plan of Paris of 1570, attributed to Du Cerceau, this hôtel is inscribed as 'Logis du Preuost de Paris.' The build-

HÔTEL DU PRÉVÔT DE PARIS.

ings are of the time of François I. They are very little known and have therefore happily escaped 'restoration,' so that their colour is glorious. In the dark arcades of the court, the delicate friezes, broadly over-hanging eaves, arched doorways, twisted staircase, brilliant flowers in the

windows, bright glints of green seen through dark entries, and figures and costumes full of colour—for such are still to be seen in the Marais—an artist may find at least a dozen subjects worthy of his skill.

IN THE HÔTEL D'AUMONT.

The southern side of the Hôtel du Prévôt opens upon the *Rue Charlemagne*, formerly Rue des Jardins S. Paul, where there is much to repay a student of street architecture. In this street Rabelais died and Molière passed the first years of his dramatic apprenticeship. In the court of the barrack

is a tower given by Charles VIII. to the nuns of the Ave Maria. Crossing the *Rue des Nonnains d'Hyères*, so called from an offshoot of the Abbey of Hyères established here in 1182, we reach the *Rue de Jouy*, where the Abbot of Jouy

GATE OF HÔTEL DE LUXEMBOURG.

had his residence. Its site is now occupied by the *Hôtel d'Aumont*, built by François Mansart for the Duc d'Aumont. It afterwards belonged to the Abbé Terray. The courtyard is magnificent, and there are several richly-decorated rooms, though the splendid ceiling on which Lebrun represented the apotheosis of Romulus is gone. Altogether this is one

of the finest hôtels of the period in France. It is now occupied as the *Pharmacie Générale*. In the garden was once a *Vénus couchée*, regarded as a masterpiece of Auguier.

On the left opens the *Rue Geoffroy d'Asnier*, where we find the *Hôtel de Châlons-Luxembourg*, of the XVII. c., with an entrance gate of noble proportions. Its little courtyard of brick and stone is very richly decorated with masks and pilasters after the fashion of the time. The entrance is preceded by a *perron*.

Almost opposite, down a narrow entry, we have a most picturesque view of the back of the old Church of S. Gervais: though at the end of the alley, as we emerge into sunshine, we seem to enter upon a younger Paris, and leave the narrow historic streets of the Marais. The last of these, however, at the back of the church, is the *Rue des Barres*, where the handsome Louis de Bourdon, one of the lovers of Queen Isabeau de Bavière, was met by Charles VI., as he was on his way to his mistress. The king ordered Tannegui du Chatel to arrest him, and he was tried that night, sewn up in a sack, and thrown into the Seine, with these words upon the sack—'Laissez passer la justice du roi.'[1]

The church of *SS. Gervais and Protais*,[2] founded under Childebert I. in the VI. c., is chiefly XVI. c. The Grecian portico, intensely admired at the time of its erection, was added in 1616 by the greatest architect of the time of Louis XIII.—Jacques Debrosse.

'Debrosse dépensa des facultés très-distinguées en essais malheureux pour marier les trois ordres grecs superposés à un principe de

[1] Monstrelet, p. 244.

[2] Martyred at Milan under Nero.

construction incompatible avec la système antique : le portail de S. Gervais plaque contre une église ogivale n'a pu être admis qu'à une époque où l'on avait perdu la notion de l'harmonie dans l'art.'—*Martin*, '*Hist. de France*.'

'S. Gervais, qu'un portail *à la bon goût* a gâté.'—*Victor Hugo*.

The gothic tower on the north had a classical story added at the same time with the portico. The interior is one of the best specimens of gothic architecture in Paris. The XVIII. c. ornaments of the high-altar belonged to the abbey church of S. Geneviève. The XVI. c. stalls are the only ones of the kind in Paris. The subjects on the *miséricordes* are exceedingly curious. The second chapel of the choir contains a fine (restored) window by Robert Pinaigrier, 1531. Only fragments remain of glorious windows by Jean Cousin. In the chapel, right of the apse, is the tomb, by Mazeline and Hurtelle, of the Chancellor Michel le Tellier, 1685, preserved in the museum of the Petits Augustins during the Revolution. His son, the Archbishop of Reims, the chancellors Louis Boucherat and Charles Voysin, the painter Philippe de Champaigne, the philosopher Ducange, and the poet Crébillon, were buried here in the vaults, but their tombs are destroyed. The Lady Chapel, of 1417, is a beautiful specimen of flamboyant gothic, spoilt by paint and gilding. The three windows of the apse are attributed to Pinaigrier. The vaulting is a chef-d'œuvre.

'Sans nous arrêter davantage aux clefs pendantes, ni aux petits anges qui se tiennent suspendus aux retombées, nous devons citer la couronne tout évidée à jour qui semble descendre de la voute, comme un splendide emblème de celle que la Vierge a reçue dans le ciel. Elle a six pieds de diamètre et trois pieds six pouces de saillie. Nous savons bien que le fer est ici venu en aide à l'adresse du constructeur. Mais il fallait encore beaucoup d'habilité pratique, même

avec ce secours, pour surmonter les difficultés de la taille et de la pose d'une semblable décoration, comme l'ont fait les frères Jacquet, qui passaient d'ailleurs pour les plus ingénieux maçons de leur temps. Le date de 1547 se lit en lettres de relief sur les bords de la couronne. Un donjon fortifié et des étoiles rappellent les titres de Tour de David et d'Étoile du matin, que les litanies donnent à la mère de Jésus.'—*De Guilhermy.*

The chapel of S. Denis (left transept) has a picture (1500), of many compartments, representing the Passion and Crucifixion, attributed to *Albert Durer*. From the first chapel of the nave (descending) is entered the oratory, called the *Chapelle de Scarron*, built by Jacques Betaud, Président de la Cour des Comptes (1684), and adorned by Francks with Scriptural subjects, the saints being represented in periwigs. Paul Scarron, first husband of Mme de Maintenon, was buried here. In the chapel of S. Philomène the saint is represented in a grotto. The altar-piece of the chapel of S. Laurence is XVI. c: but all the best pictures of the church have been carried off to the Louvre. S. Gervais was one of the especial scenes of the Fête de la Raison.

'A S. Gervais, la cérémonie se fit sans banquet; les femmes du marché S. Jean y entroient avec leurs éventaires; toute l'église sentoit le hareng. Des marchands de ptisanne tintoient leurs gobelets, pour apaiser la soif du met salé. Il y avoit bal dans la chapelle de la Vierge; quelques lumignons, qui répandoient plus de fumée que de lumière, servoient de lustres. En effet, pour ne point laisser un seul instant à la pudeur, on ajouta la nuit à la dépravation afin qu'au milieu de la confusion de ces assemblées, les abominables désirs, allumés pendant le jour, s'assouvissent librement durant les ténèbres.'—*Mercier*, '*Le nouveau Paris*.'

A house, now pulled down, which concealed the view of the portico of S. Gervais, was long inhabited by Voltaire.

The open space in front of S. Gervais was long known

as Place du Martroy. This name, with that of the Rue du Martroy (from *martreium*, *martyrium*), commemorated the many executions which took place there, beginning with a

AT THE BACK OF S. GERVAIS.

priest and a woman burnt for heresy and a relapsed Jew—under Philippe le Bel; followed (April 1314) by the horrible execution of Philippe and Gauthier d'Aulnay, the supposed lovers of Marguerite and Blanche, wives of Louis le Hutin

and his brother and successor Charles roasted, mutilated, and finally beheaded.

We now reach the *Hôtel de Ville*, rebuilt by Ballu and Deperthes after the destruction (May 24, 1871) of its more magnificent predecessor during the reign of the Commune, which had been proclaimed there on the 26th of the preceding March. The name of the *Salle S. Jean* is all that recalls the existence of the old church of S. Jean-en-Grève,[1] once the baptistery of S. Gervais, where the miraculous Host of the Rue des Billettes was constantly adored, and which was afterwards swallowed up in the buildings of the municipal palace.

From Roman times Paris, or Lutèce, as a municipal town, had administrators elected by the chief citizens, with a préfet named by government, who afterwards took the name of comte, then of vicomte. These early préfets resided on the Isle de la Cité, and the earliest municipal council appears to have been the Collège des Nautes (Bateliers), which held its meetings on the island, on the site afterwards occupied by the Hôtel des Ursins. It is supposed, however, that the first building erected as a kind of Hôtel de Ville was an old edifice (only destroyed in 1744) near the Petit Pont. At the same time Le Parloir aux Bourgeois, which existed in the Rue S. Jacques, was a tribunal of commerce.

It was Etienne Marcel, mayor of Paris, who first established the municipal council at the Place de Grève, at that time the only large square in Paris. In July 1357 he pur-

[1] Famous in 1508 for the revivalist sermons of Frère Maillard, the Savonarola of France. His vigorous, fearless discourses (*Maillardi Sermones*) are well worth examining, as an exposure of the luxury and licentiousness of the time, especially amongst the clergy.

chased as *un Hostel de Ville* the Maison aux Piliers, which had been inhabited by Clémence d'Hongrie, widow of Louis le Hutin, and which afterwards took the name of Maison du Dauphin ("Domus domini Delphini in Grieve") from her nephew and heir, Guy, Dauphin de Viennois. In 1532 a new Hôtel de Ville was begun, and finished by the architect Marin de la Vallée, in the reign of Henri IV. This was so much altered by successive restorations and revolutions that only a staircase, two monumental chimney-pieces in the Salle du Trône, and some sculptured doorways and other details remained from the interior decorations in the old building at the time of its destruction.

Till the time of Louis XVI. the history of the Hôtel de Ville was entirely local; after that it became the history of France. It was there that Louis XVI. received the tri-coloured cockade from Bailly, mayor of Paris, July 17, 1789; and there, in the chamber called, from its hangings, Le Cabinet Vert,[1] that Robespierre was arrested, in the name of the Convention, during one of the meetings of the Commune, July 27, 1794.

[1] Here, in the great hall, the Robespierrists awaited in silence the result of the appeal to the sections. Robespierre and his more immediate friends had withdrawn to an adjoining room for private conversation. Suddenly several shots were heard in the hall, and a terrible report spread like wildfire that Robespierre had taken his own life. On receiving the intelligence that the National Guard had everywhere decided for the Convention, S. Just and Lebas called on their chief to go forth in person and lead his few faithful followers to attack the Convention. When Robespierre, broken in spirit, refused compliance, Lebas, who on the previous day had already expected an unfavourable issue, cried, "Well, then, there is nothing left for us but to die." He had a pair of pistols with him, one of which he handed to Robes-

[1] This famous room was pulled down before the destruction of the late Hôtel de Ville.

pierre, and shot himself with the other at the same moment. S. Just remained on this occasion and during the whole day in a state of gloomy repose, but Robespierre put his weapon to his mouth and pulled the trigger with an unsteady finger; in his hesitation he shattered his chin, but did not wound himself mortally. Almost at the same moment Léonard Bourdon led his troops into the Hôtel de Ville, where the city party, in their wild confusion and despair, were unable to decide on any common course of action. The younger brother of Robespierre jumped out of the window to the pavement, but was still alive when he was seized below. Henriot was shot through the panes by one of his own party who was enraged at his want of self-possession, and fell upon a heap of rubbish only slightly wounded. They were all arrested within a few minutes. After the declaration of outlawry there was no need of any further judicial proceedings, but it was not until the afternoon that the preparations for their execution had been completed. Robespierre had been laid on a table, with a box under his wounded head; he remained still and silent, and only moved to wipe the blood, which flowed copiously from his face, with pieces of paper; he heard nothing about him but words of wrath and triumph, yet he never moved a muscle, and regarded his persecutors with fixed and glassy eyes. At last the carts arrived to bear him and his twenty-one companions to the place of execution. On the scaffold the executioner tore away the scanty bandage from his head, and then he uttered a shrill cry of pain, the first sound which had proceeded from him since his arrest, and the last. On the following day seventy-one members of the municipality followed him to death: the Reign of Terror ended in a terrible sea of blood.'—*Heinrich von Sybel*, '*Hist. of the Revolution.*'

After the fall of Robespierre it was seriously proposed to pull down the Hôtel de Ville, because it had been his last asylum—'Le Louvre de Robespierre.' It was only saved by the common-sense of Léonard Bourdon.

But most of all, in the popular recollection, is the Hôtel de Ville connected with public fêtes—with those on the second marriage of Napoleon I. (1810), on the entry of Louis XVIII. (1814), on the coronation of Charles X. (1825), on the marriage of the Duke of Orleans (1837), on

the visits of different foreign potentates to Napoleon III. Here also was the Republic proclaimed, September 4, 1870.

It was in one of the windows of the Hôtel de Ville that Louis Philippe embraced Lafayette (August 1830) in sight of the people, to evince the union of the July monarchy with the bourgeoisie. On the steps of the building Louis Blanc proclaimed the Republic, February 24, 1848. From September 4, 1870, to February 28, 1871, the hotel was the seat of the 'gouvernement de la défense nationale,' and from March 19 to May 22, 1871, that of the pretended 'Comité du salut public' of the Communists. On May 24 it was burnt by its savage defenders, many of whom happily perished in the flames.

The *Place de l'Hôtel de Ville* is so modernised that it retains nothing of the Place de Grève but its terrible historic associations. Amongst the many fearful executions here, it is only necessary to recall that of Jean Hardi, torn to pieces by four horses (March 30, 1473) on an accusation of trying to poison Louis XI.; that of the Comte de S. Pol (December 19, 1475), long commemorated by a pillar; those of a long list of Protestants, opened by the auto de fé of Jacques de Povanes, student of the University, in 1525; that of Nicolas de Salcède, Sieur d'Auvillers, torn to pieces by four horses in the presence of the king and *queens*, for conspiracy to murder the Duc d'Anjou, youngest son of Catherine de Medicis. More terrible still was the execution of Ravaillac (May 27, 1610), murderer of Henri IV.

'Le bourreau lui trancha la main d'un coup de hache, et la jeta au feu avec le couteau meurtrier; il le tenailla aux mamelles, aux bras, aux jambes, et versa dans les plaies ouvertes de l'huile bouillante et du plomb fondu. Ensuite il fut demembré par quatre forts chevaux qui ne tirèrent pas moins d'une heure entière. Ils ne de-

membrèrent qu'un cadavre. "Il avait expiré," dit l'Estoile, "à la deuxieme ou troisième *tirade*! Quand le bourreau dut jeter les membres dans le bûcher, pour que les cendres, suivant la sentence, en fussent livrées au vent, la foule entiere se précipita pour les lui disputer." "Mais," dit le même chroniqueur, "le peuple se ruant impétueusement dessus, n'y eut fils de bonne mère qui n'en voulût avoir sa piece, jusqu'aux enfants, qui en firent du feu au coin des rues."'—*Paris à travers les âges.*

The next great execution here was that of Leonora Galigaï, Maréchale d'Ancre, foster-sister of Marie de Medicis, beheaded, crying, 'Oimé poveretta!' Then came three noble young men, a Montmorency, a Bouteville, and a Des Chapelles, executed for having fought in the duel of three against three, June 27, 1627. The Maréchal de Marillac, executed by Richelieu, was allowed to suffer upon a scaffold on the steps of the Hôtel de Ville. Under Louis XIV. came the execution of the Marquise de Brinvilliers, of whom Mme de Sévigné wrote (in allusion to her ashes being thrown to the winds): 'Enfin, c'en est fait, la Brinvilliers est en l'air.' March 28, 1757, was marked by the horrible execution of Damiens, the fanatic who tried to kill Louis XV.

'Le dit condamné, lisons-nous dans le procès-verbal du greffier, a été lié sur l'échafaud, où d'abord il a eu la main brûlée, tenant en icelle le couteau avec lequel il a commis son parricide, . . . il a été tenaillé aux mamelles, bras, cuisses et gras des jambes, et sur les dits endroits a été jeté du plomb fondu, de l'huile bouillante, de la poix résine, et du souffre fondu ensemble, pendant tout lequel supplice le condamné s'est écrié à plusieurs fois: "Mon Dieu, la force, la force! Seigneur, mon Dieu, ayez pitié de moi! Seigneur, mon Dieu, que je souffre! Seigneur, mon Dieu, donnez-moi la patience!" Ensuite, il a été tiré à quatre chevaux, et après plusieurs secousses a été démembré, et ses membres et corps mort jetés sur le bûcher.'—*Paris à travers les âges.*

After the capture of the Bastille its brave governor,

M. de Launay, was beheaded on the steps of the Hôtel de Ville, and his major, M. de Losme Salbray, was massacred under the Arcade S. Jean. These were the first victims of the Revolution. Foulon, Intendant du Commerce, suffered here soon afterwards, hung from the cords by which a lamp was suspended, whence the expression, which soon resounded in many a popular refrain, of 'mettre les aristocrats à la lanterne'—especially in the famous 'carillon national:'[1]

> 'Ah! ça ira, ça ira, ça ira,
> Les aristocrate' à la lanterne!
> Ah! ça ira, ça ira, ça ira,
> Les aristocrate', on les pendra.'

'On avait conduit l'ex-ministre Foulon à l'hôtel de ville. Il était abhorré du peuple; on lui reprochait les malversations dans la guerre de sept ans, une grande dureté de caractère et ce propos invraisemblable "que le peuple serait trop heureux qu'on lui donnât du foin à manger." . . . On voit par le procès-verbal des électeurs quels furent les efforts de La Fayette pour soustraire ce malheureux à l'inexprimable rage de la multitude, et il est impossible de savoir ce qui serait arrivé, lorsque les cris les plus effrayants sont partis de la place de l'hôtel de ville. Plusieurs voix, à l'extrémité de la salle, ont annoncé que le Palais-Royal et le faubourg S. Antoine venaient enlever le prisonnier. Les escaliers et tous les passages de l'hôtel de ville ont retenti des cris épouvantables. Une foule nouvelle est venue presser la foule qui remplissait déjà la grande salle; tous se sont ébranlés à la fois, tous se sont portés avec impétuosité vers le bureau et vers la table sur laquelle M. Foulon était assis. La chaise s'ébranlait; elle était renversée; lorsque M. de la Fayette a prononcé à haute voix: "Qu'on le conduise en prison!"

'A ce récit, qui est exact, il faut ajouter que La Fayette, après avoir essayé encore une fois d'apaiser la multitude, obtenait des applaudissements tumultueux, quand Foulon eut la funeste idée d'applaudir lui-même. Une voix s'écria: "Voyez vous, ils s'entendent!" A ces mots, Foulon, arraché aux mains des électeurs qui l'entouraient et cherchaient à le garantir, fut entraîné et massacré à la Grève sans qu'il y eût pour La Fayette la possibilité physique, je ne dis pas de le protéger, mais même de se faire entendre.' *La Fayette*, '*Mémoires*.'

[1] Sung at 'la première Fédération,' July 14, 1790.

Louvel, the murderer of the Duc de Berry, was the last person executed at the Place de Grève, his last request having been granted, that he might go into mourning for himself!

It was here that a pig ran between the legs of the horse which the young king Philippe (son of Louis le Gros) was riding, and caused the fall of which he died the next day (October 1131), in consequence of which it was forbidden to anyone to let his pigs wander in the streets, those of the abbey of S. Antoine only being excepted, out of respect to their patron saint.[1]

The Pont de la Grève is now the Pont d'Arcole.

'Le 28 juillet, 1830, lors de l'attaque de l'hôtel de ville par les Parisiens, un jeune homme, faisant partie d'un groupe de combattants qui tiraient de la Cité sur la place de Grève, s'élança sur le pont et presque aussitôt tomba mortellement frappé, en s'écriant : "*Souvenez-vous que je m'appelle d'Arcole!* Vérité ou légende improvisée par l'imagination populaire, ce fait a valu au pont le nom qu'il porte encore.'—*Frédéric Lock.*

Now the magnificent *Tour de S. Jacques* rises before us. It is the only remnant of a great church—S. Jacques de la Boucherie, which formerly gave sanctuary to murderers. The church dated from the XI. c. to the XV. c., but was sold and pulled down during the Revolution. The tower, which dates from the reign of Louis XII., 1508 22, is the finest in Paris. It looked far better, however, when rising from a group of houses, than on the meaningless platform which now surrounds it, and, unfortunately, instead of restoring the old chapel of S. Quentin, which formerly existed beneath it, the tower has been used as a canopy for a feeble *Statue of Pascal* by Cavelier, placed here because from hence

[1] Saint-Foix. *Essais hist. sur Paris.*

he continued his experiments on the weight of the air, begun in the Puy-de-Dôme. There is a fine view from the summit of the tower, where the north-west pinnacle is surmounted by a statue of S. James the Great by Rault, the others by the mystic animals of the Evangelists; a spire thirty feet high once crowned the whole. Different confraternities had their chapels in the church. In that of the spur-makers, both on the windows and cornice, were representations of the XV. c. philanthropist Nicolas Flamel, who was buried here (1417) with his wife Perenelle (1397); his curious gravestone is now in the Hôtel de Cluny with an epitaph ending in the lines—

> 'De terre je suis venu et en terre retorne,
> L'âme rends à toi J.H.S. qui les pechés pardonne.'[1]

The Boulevard de Sébastopol now leads past the tower to the *Place du Châtelet*, where the ugly *Fontaine de la Victoire*, designed by Bralle, marks the site of the picturesque and curious old fortress of Le Grand Châtelet, through which a vaulted passage formed the approach to the Rue S. Denis from the Pont du Change, formerly lined with houses. The fortress, which had a massive tower at the north-east angle, was of considerable size, and inclosed several courtyards, surrounded by prisons, known by familiar and often very terrible names. The horrors of the prisons and of the torture chamber of the Châtelet were portrayed in the verses of Clément Marot and in endless engravings and ballads.

[1] It was long believed in Paris that Nicolas and Perenelle were not really dead. It was said that they had feigned sickness, caused two logs of wood to be buried in their place, and escaped to Switzerland, thence to Asia Minor, where Paul Lucas, a traveller of the end of the XVII. c., affirms that he met a dervish who had recently seen them and knew them intimately. See *Voyage de Paul Lucas dans l'Asie-Mineure*, vol. ii. ch. 12.

through a long course of years. In the crypt, under 'le père des lettres,' François I., 'on donnait aux imprimeurs relaps la question à seize crans.' On September 2, 1792, 214 prisoners were massacred in the Châtelet. Within the vaulted passage, on entering from the river, was a morgue, predecessor of that now existing on the island.

Between the Châtelet and the bridge, on the east side, were, first, a 'Parloir aux Bourgeois,' in which municipal meetings were held, and then the church of S. Leuffroi, which dated from 1113. The monks of the abbey of S. Croix de Leuffroi in the diocese of Evreux, had brought hither the bodies of SS. Leuffroi and Thuriaf to preserve them from the Normans. When the danger was over they reclaimed their relics, but could only obtain an arm of S. Thuriaf. The church was rebuilt in the XIV. c., but was pulled down in 1684 to enlarge the prisons of the Châtelet. In the last century a narrow street called Rue Trop-va-qui-dure (an inexplicable name) ran between the front of the Châtelet with its great round towers, and a block of buildings called the Pointe du Pont au Change, on the front of which, facing down the bridge, was a curious monument to Louis XIII., on which he was represented with Anne of Austria and Louis XIV. as an infant.

The money-changers took possession of the Grand Pont in the middle of the XII. c., after which it received the name of the *Pont au Change*. Here, in accordance with an old custom, when a sovereign made his first public entry into Paris, the bird-sellers were bound to give liberty to 2,400 birds, 'so that the air was darkened by the beating of their wings.' The bridge was rebuilt in 1639, and is the widest of the Parisian bridges.

The *Avenue Victoria*, which runs behind the site of the Châtelet, crosses (a little to the north-west) the site of the Hotel du Chevalier du Guet, a curious gothic building, dating from the time of S. Louis, and used as a mairie, till its most deplorable destruction in 1864. A little further, in the Rue des Orfèvres, a narrow street between this and S. Germain l'Auxerrois, stood the Chapelle S. Eloy, dating from 1423, but rebuilt by Philibert Delorme, with ornaments by Germain Pilon. It was sold in the Revolution.

A house behind the Quai de la Mégisserie, at the corner of Rue Bertin-Poirée and Rue S. Germain l'Auxerrois, stands on the substructions of For l'Evêque (Forum Episcopi),[1] the seat of the temporal jurisdiction of the bishops of Paris. Here the bishop's provost inflicted his sentences. If people were to be burned alive it must be outside the banlieue of Paris, but if only their ears were to be cut off it would be executed at the Place du Trahoir. Du Chastel, who tried to murder Henri IV. at the Hotel du Bouchage, was imprisoned here. For l'Evêque was suppressed under Louis XVI. by the advice of Necker.

The *Place du Châtelet* is the point where curious visitors usually enter *Subterranean Paris*, with its vast system of sewers (*égouts*). They are generally shown once every week in summer. Visitors must make a written application to the Préfet de la Seine, who will send a card of admittance announcing the time and starting-point. The ramifications of the vast system by which the drainage of Paris is conducted are a very curious sight, and evil odours are not much to be dreaded.

[1] Adrien de Valois says that the name came from the Four l'Evêque, because there was an oven here whither the bishop's vassals came to bake their bread.

'Le creusement de l'égout de Paris n'a pas été une petite besogne. Les dix derniers siècles y ont travaillé sans le pouvoir terminer, pas plus qu'ils n'ont pu finir Paris. L'egout, en effet, reçoit tous les contre-coups de la croissance de Paris. C'est, dans la terre, une sorte de polype sous en même temps que la ville dessus. Chaque fois que la ville perce une rue, l'egout allonge un bras. La vieille monarchie n'avait construit que vingt-trois mille trois cents metres d'egouts ; c'est là que Paris en était le 1er Janvier 1806. A partir de cette époque, l'œuvre a été utilement et energiquement reprise et continuée ; Napoléon a bati, les chiffres sont curieux, quatre mille huit cent quatre metres ; Louis XVIII., cinq mille sept cent neuf ; Charles X., dix mille huit cent trente-six ; Louis-Philippe, quatre-vingt-neuf mille vingt ; la république de 1848, vingt-trois mille trois cent quatre-vingt-un ; le régime actuel [1862], soixante-dix mille cinq cents ; en tout, à l'heure qu'il est, deux cent vingt-six mille six cent dix mètres ; soixante lieues d'egouts ; entrailles énormes de Paris. Ramification obscure toujours en travail ; construction ignorée et immense.

'Aujourd'hui l'égout est propre, froid, droit, correct. Il réalise presque l'idéal de ce qu'on entend en Angleterre par le mot "respectable." Il est convenable et grisâtre ; tiré au cordeau ; on pourrait presque dire à quatre épingles. Il ressemble à un fournisseur devenu conseiller d'État. On y voit presque clair. La fange s'y comporte décemment. Au premier abord, on le prendrait volontiers pour un de ces corridors souterrains si communs jadis et si utiles aux fuites des monarques et des princes, dans cet ancien temps "où le peuple aimait ses rois." L'égout actuel est un bel égout ; le style pur, chassé de la poésie, paraît s'être réfugié dans l'architecture, semble mêlé à toutes les pierres de cette longue voûte ténébreuse et blanchâtre ; chaque dégorgeoir est une arcade ; la rue de Rivoli fait école jusque dans le cloaque. Au reste, si la ligne géométrique est quelque part à sa place, c'est à coup sûr dans la tranchée stercoraire d'une grande ville. Là, tout doit être subordonné au chemin le plus court. L'égout a pris aujourd'hui un certain aspect officiel. Les rapports mêmes de police dont il est quelquefois l'objet ne lui manquent plus de respect. Les mots qui le caractérisent dans le langage administratif sont relevés et dignes. Ce qu'on appelait boyau, on l'appelle galerie ; ce qu'on appelait trou, on l'appelle regard. Ce réseau de caves a bien toujours son immémoriale population de rongeurs, plus pullulante que jamais ; de temps en temps, un rat, vieille moustache, risque sa tête à la fenêtre de l'égout et examine les Parisiens ; mais cette vermine elle-même s'apprivoise, satisfaite qu'elle est de son

palais souterrain. Le cloaque n'a plus rien de sa férocité primitive. La pluie, qui salissait l'égout d'autrefois, lave l'égout d'à présent. Ne vous fiez pas trop pourtant. Les miasmes l'haïssent encore. Il est plutôt hypocrite qu'irréprochable. La prétendue de police et la commission de salubrité ont eu beau faire. En dépit de tous les procédés d'assainissement, il exhale une vague odeur suspecte, comme l'artiste après la confession.' — *Victor Hugo*, '*Les Misérables*.'

Zola describes the marvellous effects of sunset which so many will have admired from the quays on this side of the Seine.

'Par les jours de ciel clair, dès qu'ils débouchaient du pont Louis-Philippe, toute la trouée des quais, immense, à l'infini, se levait. D'un tout à l'autre, le soleil oblique chauffait d'une poussière d'or les maisons de la rive droite ; tandis que la rive gauche, les îles, les édifices, se découpaient en une ligne noire, sur la gloire enflammée du couchant. Entre cette marge éclatante et cette marge sombre, la Seine pailletée luisait, coupée des barres minces de ses ponts, les cinq arches du pont Notre-Dame sous l'arche unique du pont d'Arcole, puis le pont au Change, puis le Pont-Neuf, de plus en plus fins, montrant chacun, au delà de son ombre, un vif coup de lumière, une eau en satin bleu, blanchissant dans un reflet de miroir ; et, pendant que les découpures crépusculaires de gauche se terminaient par la silhouette des tours pointues du Palais-de-Justice, charbonnées durement sur le vide, une courbe molle s'arrondissait à droite dans la clarté, si allongée et si perdue, que le pavillon de Flore, tout là-bas, qui s'avançait comme une citadelle, à l'extrême pointe, semblait un château du rêve, bleuâtre, léger et tremblant, au milieu des fumées roses de l'horizon. Mais eux, baignés de soleil sous les platanes sans feuilles, détournaient les yeux de cet éblouissement, s'égayaient à certains coins, toujours les mêmes, un surtout, le pâté de maisons très-vieilles, au-dessus du Mail ; en bas, de petites boutiques de quincaillerie et d'articles de pêche à un étage, surmontées de terrasses, fleuries de lauriers et de vignes vierges, et, par derrière, des maisons plus hautes, délabrées, étalant des linges aux fenêtres, tout un entassement de constructions baroques, un enchevêtrement de planches et de maçonneries, de murs croulants et de jardins suspendus, où des boules de verre allumaient des étoiles. Ils marchaient, ils laissaient bientôt les grands bâtiments qui suivaient, la caserne, l'Hôtel-de-Ville, pour s'intéresser, de l'autre côté du fleuve, à la Cité, serrée dans ses murailles droites et lisses, sans berge. Au-

dessus des maisons assombries, les tours de Nôtre-Dame, resplendissantes, étaient comme dorées à neuf. Des boîtes de bouquinistes commençaient à envahir les parapets ; une péniche, chargée de charbon, luttait contre le courant terrible, sous une arche du pont Notre-Dame. Et là, les jours de marché aux fleurs, malgré la rudesse de la saison, ils s'arrêtaient à respirer les premières violettes et les giroflées hâtives. Sur la gauche, cependant, la rive se découvrait et se prolongeait ; au delà des poivrières du Palais-de-Justice, avaient paru les petites maisons blafardes du quai de l'Horloge, jusqu'à la touffe d'arbres du terre-plein ; puis, à mesure qu'ils avançaient, d'autres quais sortaient de la brume, très loin, le quai Voltaire, le quai Malaquais, la coupole de l'Institut, le bâtiment carré de la Monnaie, une longue barre grise de façades dont on ne distinguait pas même les fenêtres, un promontoire de toitures que les poteries des cheminées faisaient ressembler à une falaise rocheuse, s'enfonçant au milieu d'une mer phosphorescente. En face, au contraire, le pavillon de Flore sortait du rêve, et se solidifiait dans la flambée dernière de l'astre. Alors, à droite, à gauche, aux deux bords de l'eau, c'étaient les profondes perspectives du boulevard Sébastopol et du boulevard du Palais ; c'étaient les bâtisses neuves du quai de la Mégisserie, la nouvelle Préfecture de police en face, le vieux Pont-Neuf, avec la tache d'encre de sa statue ; c'étaient le Louvre, les Tuileries, puis, au pont, par dessus Grenelle, les lointains sans borne, les côteaux de Sèvres, la campagne noyée d'un ruissellement de rayons.' *L'Œuvre.*

CHAPTER IV.

THE FAUBOURG S. ANTOINE AND PÈRE-LACHAISE.

THE Faubourg S. Antoine has always borne an active part in the different revolutions. It was at the entrance of the street bearing the name, on the left of the Place de la Bastille, that the great barricade of June 1848 was erected.

"La barricade Saint Antoine était monstrueuse : elle était haute de trois étages et large de sept cents pieds. Elle barrait d'un angle à l'autre la vaste embouchure du faubourg, c'est à dire trois rues : ravinée, déchiquetée, dentelée, hachée, crenelée d'une immense déchirure, contre butée de monceaux qui s'étaient eux-mêmes des bastions, poussant des caps çà et là, puissamment adossée aux deux grands promontoires de maisons de faubourg, elle surgissait comme une levée cyclopéenne au fond de la redoutable place qui a vu le 14 juillet. Dix-neuf barricades s'étageaient dans la profondeur des rues derrière cette barricade mère. Rien qu'à la voir, on sentait dans le faubourg l'immense souffrance agonisante, arrivée à cette minute extrême où une détresse veut devenir une catastrophe. De quoi était faite cette barricade? De l'écroulement de trois maisons à six étages, démolies exprès, disaient les uns. Du prodige de toutes les colères, disaient les autres. Elle avait l'aspect lamentable de toutes les constructions de la haine : la Ruine. On pouvait dire : Qui a bâti cela? On pouvait dire aussi : Qui a détruit cela? C'était l'improvisation du bouillonnement. Tiens! cette porte! cette grille! cet auvent! ce chambranle! ce réchaud brisé! cette marmite fêlée! Donnez tout! jetez tout! poussez, roulez, piochez, démantelez, bouleversez, écroulez tout! C'était la collaboration du pavé, du moellon, de la poutre, de la barre de fer, du chiffon, du

carreau défoncé, de la chaise dépaillée, du trognon de choux, de la loque, de la guenille et de la malédiction. C'était grand et c'était petit. C'était l'abîme parodié sur place par le tohubohu. La masse près de l'atome ; le pan de mur arraché et l'écuelle cassée ; une fraternisation menaçante de tous les débris ; Sisyphe avait jeté là son rocher et Job son tesson. En somme, terrible. C'était l'acropole des va-nu-pieds. Les charrettes renversées accidentaient le talus ; un immense baquet y était étalé, au travers, l'essieu vers le ciel, et semblait une balafre sur cette façade tumultueuse ; un omnibus, hissé gaiment à force de bras tout au sommet de l'entassement, comme si les architectes de cette sauvagerie eussent voulu ajouter la gaminerie à l'épouvante, offrait son timon dételé à on ne sait quels chevaux de l'air. Cet amas gigantesque, alluvion de l'émeute, figurait à l'esprit un Ossa sur Pélion de toutes les révolutions ; 93 sur 89, le 9 thermidor sur le 10 août, le 18 brumaire sur le 21 janvier, vendémiaire sur prairial, 1848 sur 1830. La place en valait la peine, et cette barricade était digne d'apparaître à l'endroit même où la Bastille avait disparu. Si l'océan faisait des digues, c'est ainsi qu'il les bâtirait. La furie du flot était empreinte sur cet encombrement difforme. Quel flot ? La foule. On croyait voir le vacarme pétrifié. On croyait entendre bourdonner, au-dessus de cette barricade, comme si elles eussent été là sur leurs ruches, les énormes abeilles ténébreuses du progrès violent. Était-ce une broussaille ? était-ce une bacchanale ? était-ce une forteresse ? Le vertige semblait avoir construit cela à coups d'aile. Il y avait du cloaque dans cette redoute et quelque chose d'olympien dans ce fouillis. On y voyait, dans un pêle-mêle plein de désespoir, des chevrons de toits, des morceaux de mansardes avec leur papier peint, des châssis de fenêtres avec toutes leurs vitres plantés dans les décombres, attendant le canon, des cheminées descellées, des armoires, des tables, des bancs, un sens dessus-dessous hurlant, et ces mille choses indigentes, rebuts même du mendiant, qui contiennent à la fois de la fureur et du néant. On eût dit que c'était le haillon d'un peuple, haillon de bois, de fer, de bronze, de pierre, et que le faubourg Saint-Antoine l'avait poussé là à sa porte d'un colossal coup de balai, faisant de sa misère sa barricade. Des blocs pareils à des billots, des chaînes disloquées, des charpentes à tasseaux ayant forme de potences, des roues horizontales sortant des décombres, amalgamaient à cet édifice de l'anarchie la sombre figure des vieux supplices soufferts par le peuple. La barricade Saint-Antoine faisait arme de tout ; tout ce que la guerre civile peut jeter à la tête de la société sortait de là ; ce n'était pas du combat, c'était du paroxysme ; les carabines qui défendaient cette redoute, parmi lesquelles il y avait quelques espingoles,

envoyaient des miettes de faience, des essieux, les barreaux d'habit, jusqu'à des roulures de tables de nuit, projectiles dangereux à cause du cuivre. Cette barricade était terrible ; elle jetait dans les nues une clameur inexprimable ; à de certains moments, provoquant l'armée, elle se couvrait de fiole et de tempête ; une colère de cent thermopyles la couronnait ; un bourdonnement l'emplissait ; elle avait une crête épaisse de fusils, de sabres, de bâtons, de haches, de piques et de baïonnettes ; un vaste drapeau rouge y claquait dans le vent ; on y entendait les cris du commencement, les chansons d'orgie, des battements du tambour, des sanglots de femme et l'éclat de rire tranquille des mort de faim. Elle était dénuement et vivante ; on sentait au dos d'une bête électrique, il en serait un petillement de foudres. L'esprit de révolution couvrait de son rauque le sourcil où grondait cette voix du peuple qui ressemble à la voix de Dieu ; une majesté étrange se dégageait de cette tumultueuse levée de gueux. C'était un tas d'ordures et c'était Sinaï.' — *Victor Hugo, 'Les Misérables.'*

On the third day of the contest at the barricade, Archbishop Affre, whilst exhorting the people to peace, was killed on this spot by a ball from one of the insurgents. He was carried to the hospital of the Quinze-Vingts, escorted by some of the Gardes Mobiles. To one of these, whom he recognised as having fought with especial bravery—one François Delavrignière—the dying prelate gave a little crucifix which he wore, saying, 'Never part with this cross; lay it on your heart; it will make you happy.'[1]

This same spot was one of the last strongholds of the Communists, and was only taken by the Versailles troops after a desperate conflict, May 25, 1871.

'Ce vieux faubourg, peuplé comme une fourmillière, laborieux, courageux et colère comme une ruche, reçoit le contre-coup des crises commerciales, des faillites, des grèves, des chômages, inhérents aux grands ébranlements politiques. En temps de révolution la misère est à la fois cause et effet. Le coup qu'elle frappe lui revient. Cette population, pleine de vertu fière, capable au plus haut point de calorique latent, toujours prête aux prises d'armes, prompte aux explosions,

[1] *Constitutionnel.*

irritée, profonde, minée, semblait n'attendre que la chute d'une flammèche. Toutes les fois que de certaines étincelles flottent sur l'horizon, chassées par le vent des événements, on ne peut s'empêcher de songer au faubourg Saint-Antoine et au redoutable hasard qui a placé aux portes de Paris cette poudrière de souffrances et d'idées.

'Les cabarets du *faubourg Antoine* ont une notoriété historique. En temps de troubles on s'y enivre de paroles plus que de vin. Une sorte d'esprit prophétique et un effluve d'avenir y circulent, enflant les cœurs et grandissant les âmes.

'Le faubourg Saint-Antoine est un réservoir de peuple. L'ébranlement révolutionnaire y fait des fissures par où coule la souveraineté populaire. Cette souveraineté peut mal faire ; elle se trompe comme toute autre ; mais, même fourvoyée, elle reste grande. On peut dire d'elle comme du cyclope aveugle, *Ingens*.' - *Victor Hugo*, '*Les Misérables*.'

From the Place de la Bastille, the Rue de la Roquette leads to the Cemetery of Père Lachaise, just before reaching which we pass on the right the *Prison of La Roquette*, or *Nouveau Bicêtre*, also called the 'Dépôt des Condamnés.' Executions take place on the space between the prison and the Rue de la Roquette. There are usually about 400 prisoners here, who are generally obliged to work at a trade —joinery, tool-making, shoe making, tailoring—and one half of what they have earned is paid to them when they are discharged. A marble slab in the prison records the brutal murder here of Archbishop Darboy ; Duguerry, Curé de la Madeleine ; the president Bonjean, and other hostages, by the Communists, May 24, 1871, at the moment when the troops of the Government were entering Paris. The cell of the archbishop is preserved as he left it for his execution.

'L'archevêque passa le premier, descendit rapidement les cinq marches et se retourna. Lorsque ses compagnons de martyre furent tous sur les degrés, il leva la main droite, les trois premiers doigts étendus, et il prononça la formule de l'absolution : *Ego vos absolvo ab*

omnibus censuris et peccatis! Puis, s'approchant de M. Bonjean, qui marchait avec peine, il lui offrit son bras. Toujours precede par le brigadier Ramain, entouré, derrière et sur les flancs, par les fédérés, le cortège prit à droite, et s'engagea dans le long premier chemin de ronde qui aboutit près de la première cour de la prison. En tête, un peu en avant des autres, marchait l'abbé Allard, agitant les mains au-dessus de son front. Un témoin, parlant de lui, a dit un mot d'une naïveté atroce : " Il allait vite, gesticulait et *disait* quelque chose." Ce quelque chose était la prière des agonisants que le malheureux murmurait à demi-voix. Tous les autres restaient silencieux.

' On arriva à cette grille que l'on appelle la grille des morts et qui clôt le premier chemin de ronde : elle était fermée. Ramain, qui était fort troublé, malgré qu'il en eût, cherchait vainement le clef au milieu du trousseau qu'il portait. A ce moment, M. Darboy, moins peut-être pour disputer sa vie à ses bourreaux que pour leur épargner un crime, essaya de discuter avec eux. " J'ai toujours aimé le peuple, j'ai toujours aimé la liberté," disait il. Un fédéré lui répondit : " Ta liberté n'est pas la nôtre : tu nous embêtes!" L'archevêque se tut et attendit patiemment que Ramain eût ouvert la grille. L'abbé Allard se retourna, regarda vers la fenêtre de la quatrième section et put apercevoir quelques détenus épouvantés qui les contemplaient en pleurant. On tourna à gauche, puis tout de suite encore à gauche, et l'on entra dans le second chemin de ronde, dont la haute muraille noire semblait en deuil. Au fond s'élevait le mur qui sépare la prison des terrains adjacents à la rue de la Folie-Regnault.

' L'endroit était très-bien choisi et fermé à tous les regards : c'était une sorte de basse fosse en plein air, propre aux guets-apens et aux assassinats. Ramain s'en était allé. Les victimes et les bourreaux restaient seuls en présence, sans témoin qui plus tard pût parler à la justice. D'après la place où les corps ont été retrouvés, on sait que les otages furent disposés dans l'ordre hiérarchique qui avait présidé à leur classement en cellules. On les rangea contre le mur, à droite, faisant face au peloton d'exécution. Mgr Darboy le premier, puis le président Bonjean, l'abbé Deguerry, le père Ducoudray, le père Clerc, tous deux de la compagnie de Jésus, et enfin l'abbé Allard, l'aumônier des ambulances, qui, pendant le siège et lors des premiers combats de la Commune, avaient rendu tant de services aux blessés. Le peloton s'était arrêté à trente pas de ces six hommes restés debout et résignés. On entendit deux feux de peloton successifs et quelques coups de fusil isolés. Il était alors huit heures moins un quart du soir.'— *Maxime du Camp*, ' *Les convulsions de Paris.*'

On the left of the road is the *Maison Centrale d'Education Correctionnelle* or *Prison des Jeunes Détenus*, intended for male offenders under the age of sixteen. They are taught twelve trades, to work at in their cells, which they never leave except to hear mass, to see their friends by permission in the parloir, or for an hour's walk in one of the courts; but the prisoners never meet, and they are only known—even to the overseer—by a number over the door of their cell.

Père Lachaise is the largest and richest of the Parisian cemeteries. It occupies land formerly called Champ de l'Evêque, because it belonged to the Archbishop of Paris. In the time of Louis XIV., under the name of Mont Louis, it became the head-quarters of the Jesuits, and was much embellished by their superior, the celebrated Père Lachaise, confessor of Louis XIV.—'l'ennemi le plus acharné des réformés,' as 'Madame,' the Duchesse d'Orléans, calls him. After the expulsion of the Order, the land, sold to pay their debts, continued to bear his name, and was converted into a public cemetery in 1804. Brongniart, who was employed to lay out the ground for its new destination, spared the avenues of limes which led to the terrace of the old gardens, and the avenue of chestnuts at the top of the hill. The chapel occupies the site of the old château, and its orangery still exists, used as a dwelling for the guardians.

Conducteurs are to be found in the small building at the entrance, and will be useful to those who wish to find any especial graves in this vast labyrinth.

On entering the cemetery, the pagan character of the monuments will strike everyone. It is exceedingly difficult to find any particular tomb, and, except in cases of personal interest, no visitor need waste his time in trying. All the

tombs are hideous, all have exactly the same characteristics, and the chief of these is weight. It is as if every family tried to pile as much stone, granite, or marble as possible upon their lost relatives. A few of the monuments are pyramids and columns; but the favourite design is a heavy little chapel with a gabled front, usually surmounted by a cross. Each bears the name of its owners, 'Famille Henri,' 'Famille Cuchelet,' &c. Through the grating, or a glazed cross in the door, you may see inside a little altar with a crucifix and vases of artificial, or occasionally fresh, flowers, and sometimes a stained window at the back. There is often room for a prie-dieu or two chairs for the relations in the tiny space, and the steps of the altar are piled with wreaths, sometimes real, but generally of flowers made of black, white, and grey beads. Often, too, these wreaths are exhibited outside the tombs, or sometimes an immense Pensée in a round glass. If real flowers are planted on a humbler grave, it is a pleasant variety.

'Le Père Lachaise, à la bonne heure! être enterré au Père Lachaise, c'est comme avoir les meubles en acajou. L'élegance se reconnaît là.'—*Victor Hugo.*

The poor, who are buried gratuitously, are laid in *Fosses Communes*, containing forty or fifty coffins each; but these now only exist in the cemeteries outside the city, at S. Ouen and Ivry. 150 fr. are paid for a *concession temporaire*, that the grave shall be undisturbed for ten years; 500 fr. for a *concession à perpétuité*. The spaces allowed for this sum are only 22½ square feet.

Following the main avenue till it is divided by flower-beds, the path on the right passes the tomb of the astronomer Arago, member of the provisional government, 1848; on the left are those of Visconti, architect of the new

Louvre, Rossini the mathematician, Louis Poinsot, and Alfred de Musset, engraved with a verse from one of his poems. Further on lies Roederer, one of the chiefs of the July Revolution, and opposite, on the other side of an avenue of limes, Maréchal Grouchy. Ascending to the chapel by the left staircase, we pass the tombs of General Nègre and the painter David.

Returning towards the entrance by a lime avenue which leaves the great avenue to the right, we see the monuments of Auber, Potier, Beauvisage, &c. Turning to the left beyond the guardian's house, we reach the gate of the Jewish Cemetery (closed on Saturdays), containing the tombs of Mme Rachel, the families of Rothschild and Fould, and the curious monument of one Jacob Roblès.

To the left of the Avenue Casimir-Périer, which makes a great curve before reaching the 'Rond Point,' are tombs of Bichat, Mlle Mars, Lesurques, Pigault-Lebrun, J. Chénier, Robertson the aeronaut, &c.

To the right is the canopied gothic monument which covers the remains of Abélard, the poet-philosopher, who founded a doctrine in his twenty-third year, and Héloïse, abbess of the Paraclete, heroine of the most famous love-story in the world.

'Seul, le nom d'Abélard ne serait plus aujourd'hui connu que des lettrés : uni au nom d'Héloïse, il est dans toutes les mémoires. Paris surtout, "la ville de toutes les gloires, mais aussi de tous les oublis," a gardé au souvenir de la fille immortelle de la Cité une fidélité exceptionelle et inaltérable. Le dix-huitième siècle et la Révolution, si impitoyables pour le moyen âge, ont ravivé cette tradition avec la même passion qui les emportait à effacer tant d'autres souvenirs. Les enfants des disciples de Rousseau viennent encore en pèlerinage au monument de la grande sainte de l'amour, et chaque printemps voit des pieuses renouveler les couronnes de fleurs sur la tombe où la Révolution a réuni les deux amants.

—the first to be laid in Père Lachaise—of Laplace the astronomer, Lussac the great chemist, S. Simon, Mme de Genlis, Junot (Duc d'Abrantès), and Ingres.

'Il y a temoignage de la foi saint simonienne sur une tombe du Père-Lachaise: une femme, Marie Simon, est morte dans cette croyance; heureuse si cette formule de la doctrine put lui devoiler une vie future et la consoler du trepas: *Dieu est tout ce qui est.* . . . Tout est en lui, tout est par lui, rien n'est en dehors de lui! Ses coreligionnaires, en la quittant, lui ont dit pour dernier mot: "Esperance!" et l'ont laissé grave sur sa tombe.' *Eugène Rimb.*

Where the Mahommedan cemetery opens, are tombs of Condore and Amédee Achard. Returning towards the chapel, amongst a crowd of minor celebrities we find Nodier, Casimir Delavigne the poet, Emile Souvestre, De Sèze (the heroic advocate who detended Louis XVI.), and the illustrious Balzac. Frédéric Soulié and Michelet are buried in this part of the cemetery.

(If the Cemetery of Picpus be visited on leaving Père Lachaise, take the tramways, turning left from the gate, to the Place de la Nation.)

North of Père Lachaise is *Ménilmontant*, once looked upon as a tempting place of residence.

'Le Duc [de Chaulnes] se flatte toujours qu'il aura le Menil-montant; et la Duchesse y résiste toujours; elle n'est pas bien raisonnable quelquefois, votre amie; pour moi, voilà ce que je chante tout haut, avec cette liberte que Dieu m'a donnée, et en depit de sa grosse moue. C'est au Duc que je m'adresse.

'Achetez le Ménil-montant,
C'est le repos de votre vie;
Avez-vous de l'argent comptant,
Achetez le Ménil-montant.
Madame n'en dit pas autant;
Mais satisfaites votre envie;
Achetez le Ménil-montant,
C'est le repos de votre vie.'

M. de Coulanges à Mme de Sévigné, 1695.

Turning to the left on leaving the Père Lachaise by the Avenue de Philippe-Auguste, and then turning to the left down the Rue Charonne, we reach the *Church of S. Marguerite*, of the XVII. c. and XVIII. c. The Chapelle des Ames du Purgatoire was designed by Louis, 1765. Some pictures of the life of S. Vincent de Paul, brought from the Lazaristes, are interesting from the portraits they contain. A Descent from the Cross was sculptured for the destroyed Church of S. Landry, in La Cité, by Le Lorrain and Nourrisson, pupils of Girardon. The tomb of Antoine Fayet, Curé de S. Paul, was (*c.* 1737) formerly buried under the choir, on account of the nudity of the figures!

'Le 11 mai, 1792, on vit dans cette ville le premier exemple d'un prêtre catholique se marier, et venir solennellement avouer cet acte conforme aux lois de la primitive Eglise. Le vicaire de S. Marguerite se presenta ce jour à la barre de l'assemblée législative, avec son épouse et son beau-père, et y reçut les applaudissements. Il eut beaucoup d'imitateurs.'—*Dulaure*, '*Hist. de Paris.*'

The *Cimetière de S. Marguerite* is interesting because Louis XVII., who died in the prison of the Temple, June 8, 1795, aged ten years and two months, was buried there, though in 1815 his uncle, Louis XVIII., vainly searched there for his remains.

'La Convention, qui avait assuré à Louis XVI., près de mourir, que la nation française, toujours magnanime, pourvoirait au sort de sa famille, ordonna, pour première preuve de sa sollicitude, que Louis fût séparé de sa mère. Alors commença le martyre du royal enfant. La Convention le remit entre les mains du cordonnier Simon et de sa femme, qu'elle qualifia dérisoirement des titres *d'instituteur* et de *gouvernante*. C'étaient là les plaisanteries de la Révolution. Cet exécrable couple se montra digne de la confiance de la nation représentée par les comités conventionnels, et mit tout en œuvre pour dégrader les facultés morales et physiques du fils de Louis XVI. On frémit en lisant le récit authentique des traitements barbares et infâmes

auxquels il fut soumis. Non content de lui faire subir la faim, le froid et l'humiliation, de l'accabler de coups, de le priver d'air, de distraction, d'exercice, et de le laisser dans le dénuement le plus pitoyable, Simon prenait plaisir à lui faire boire des liqueurs fortes et à lui enseigner des chansons et des propos obscènes. Mais sa barbarie servait d'antidote à son immoralité. Le jeune prince donna plusieurs fois des preuves d'une élévation de sentiments et d'idées bien étonnante pour son âge, et dont la perversité de son gardien n'avait pu détruire au moins le germe. Simon lui ayant demandé ce qu'il ferait si les Vendéens le délivraient :

'"Je vous pardonnerais," répondit-il.

'Le marasme fut le résultat naturel de la malpropreté et des souffrances continuelles où vivait le prince. Pendant plus d'un an, il fut privé de linge et dépourvu des soins les plus indispensables. Le temps pendant lequel il résista prouve combien il était fortement constitué. . . . La Convention, qui savait faire tomber les têtes des rois, ignorait comment on élevait leurs enfants ; et, en conséquence, elle infligeait à ces enfants une agonie de plusieurs années. Nous ne craignons pas de le dire : la mort lente et ténébreuse du jeune Louis XVII. est une tache plus horrible pour la France que la mort sanglante et éclatante du vertueux Louis XVI.'—*Barante*, '*Souvenirs de France.*'

From the Place de la Bastille, the Rue du Faubourg S. Antoine leads east to the *Place du Trône*, commemorating in its name the throne placed here, upon which Louis XIV. was seated when he received the homage of all the different officials of Paris, upon his triumphant entry with Marie Thérèse. On this spot 1,300 victims of the Reign of Terror died by the guillotine.

'Plus de huit mille suspects encombraient les prisons de Paris. En une seule nuit, on y jeta trois cents familles du faubourg Saint-Germain, tous les grands noms de la France historique, militaire, parlementaire, épiscopale. On ne se donnait pas l'embarras de leur inventer un crime. Leur nom suffisait, leurs richesses les dénonçaient, leur rang les livrait. On était coupable par quartier, par rang, par fortune, par parenté, par famille, par religion, par opinion, par sentiments présumés ; ou plutôt il n'y avait plus ni innocents ni coupables, il n'y avait plus

que des proscripteurs et des proscrits. Ni l'âge, ni le sexe, ni la vieillesse, ni l'enfance, ni les infirmités qui rendaient toute criminalité matériellement impossible ne sauvaient de l'accusation et de la condamnation. Les vieillards paralytiques suivaient leurs fils, les enfants leurs pères, les femmes leurs maris, les filles leurs mères. Celui-ci mourait pour son nom, celui-là pour sa fortune ; tel pour avoir manifesté une opinion, tel pour son silence, tel pour avoir servi la royauté, tel pour avoir embrassé avec ostentation la république, tel pour n'avoir pas adoré Marat, tel pour avoir regretté les Girondins, tel pour avoir applaudi aux excès d'Hébert, tel pour avoir souri à la clémence de Danton, tel pour avoir émigré, tel pour être resté dans sa demeure, tel pour avoir affamé le peuple en ne dépensant pas son revenu, tel pour avoir affiché un luxe qui insultait à la misère publique. Raisons, soupçons, prétextes contradictoires, tout était bon. Il suffisait de trouver des délateurs dans sa section, et la loi les encourageait en leur donnant une part dans les confiscations.

Les chars funèbres rassemblaient souvent le mari et la femme, le père et le fils, la mère et les filles. Ces visages éplorés qui se contemplaient mutuellement avec la tendresse suprême du dernier regard, ces têtes de jeunes filles appuyées sur les genoux de leurs mères, ces fronts de femmes tombant, comme pour y trouver de la force, sur l'épaule de leurs maris, les cœurs se pressant contre d'autres cœurs qui allaient cesser de battre, ces cheveux blancs, ces cheveux blonds coupés par les mêmes ciseaux, ces têtes vénérables, ces têtes charmantes tout à l'heure fauchées par le même glaive, la marche lente du cortège, le bruit monotone des roues, les sabres des gendarmes formant une haie de fer autour des charrettes, les sanglots étouffés, les huées de la populace, cette vengeance froide et périodique qui s'allumait et qui s'éteignait, à heure fixe, dans les rues où passait le cortège, imprimaient à ces immolations quelque chose de plus sinistre que l'assassinat, car c'était l'assassinat donné en spectacle et en jouissance à tout un peuple.

Ainsi moururent, décimées dans leur élite, toutes les classes de la population, noblesse, Église, bourgeoisie, magistrature, commerce, peuple même ; ainsi moururent tous les grands et obscurs citoyens qui représentaient en France les rangs, les professions, les lumières, les situations, les richesses, les industries, les opinions, les sentiments proscrits par la sanguinaire régénération de la terreur. Ainsi tombèrent, une à une, quatre mille têtes en quelques mois, parmi lesquelles les Montmorency, les Noailles, les la Rochefoucauld, les Mailly, les Mouchy, les Lavoisier, les Nicolaï, les Sombreuil, les Brancas, les Broglie, les Boisgelin, les Beauvilliers, les Maillé, les Montalembert,

les Roquelaure, les Roucher, les Chénier, les Grammont, les Duchâtelet, les Clermont-Tonnerre, les Thiard, les Monsiet, les Molé-Champlatreux. La démocratie se faisait place avec de fer ; mais, en se faisant place, elle faisait horreur à l'humanité.' — *Lamartine*, '*Hist. des Girondins.*'

The first side street on the left of the Faubourg S. Antoine returning citywards from the Place du Trone, is the *Rue de Picpus*, where the Bernardin-Bénédictin Convent was situated, of which Victor Hugo has so much to tell us.

'Le point de Paris situé entre le faubourg S. Antoine et la Rapée est un de ceux qu'ont transformés de fond en comble les travaux récents, enlaidissements selon les uns, transfiguration selon les autres. Les cultures, les chantiers et les vieilles bâtisses se sont effacés. Il y a là aujourd'hui de grandes rues toutes neuves, les Arènes, les cirques, des hippodromes, des embarcadères de chemins de fer, une prison Mazas ; le progrès, comme on voit, avec son correctif.

'Il y a un demi siècle, dans cette langue usuelle populaire, toute faite de traditions, qui s'obstine à appeler l'Institut *les quatre Nations* et l'Opéra-Comique *Feydeau*, cet endroit se nommait *le Petit Picpus*. La porte S. Jacques, la porte Paris, la barrière des Sergents, les Porcherons, la Gaîté, les Célestins, les Capucins, le Mail, la Beurière, l'Arbre de Cracovie, la Petite Pologne, le Petit-Picpus, ce sont les noms du vieux Paris surnageant dans le nouveau. La mémoire du peuple flotte sur ces épaves du passé.

'Le couvent du Petit-Picpus S.-Antoine emplissait presque entièrement le vaste trapèze qui résultait des intersections de la rue Polonceau, de la rue Droit-Mur, de la petite rue Picpus, et de la ruelle anonyme nommée dans les vieux plans rue Aumarais. Ces quatre rues entouraient ce trapèze comme ferait une fosse. Cette sainte maison avait été bâtie précisément sur l'emplacement d'un jeu de paume fameux du quatorzième au seizième siècle qu'on appelait le *tripot des onze mille diables*.

'Toutes ces rues du reste étaient des plus anciennes de Paris. Ces noms, Droit Mur et Aumarais, sont bien vieux : les rues qui les portent sont beaucoup plus vieilles encore. La ruelle Aumarais s'est appelée la ruelle Maugout ; la rue Droit-Mur s'est appelé la rue des Eglantiers, car Dieu ouvrait les fleurs avant que l'homme taillât les pierres.'—'*Les Misérables.*'

At No. 35 Rue de Picpus is a Convent of the Sacré Cœur. Visitors are admitted by the porter and taken through the long convent garden to visit the closed but most interesting *Cimetière de Picpus*. Here only the representatives of those noble families whose ancestors perished on the guillotine have been laid; and there are long lines of tombs of the De Larochefoucauld, De Noailles, De Clermont-Tonnerre, De Rochefort, De la Mothe, De Boiselin, De Montboissier, De Talleyrand, &c. At the end are the tombs of General Lafayette and his wife. Here, through a grated door, you look upon the green enclosure of a little second cemetery, planted with cypresses, belonging to the German Prince of Salm Kyrbourg, whose ancestor was the last victim of the guillotine. Around his tomb lie no less than 1,306 of his fellow-sufferers—'les victimes'—the flower of the French aristocracy. Close to the entrance of the outer enclosure, near the tomb of a bishop who was founder of the 'Sainte Enfance,' and of the foundress of the adjoining convent, is the tomb of Charles, Comte de Montalembert, 1870.

'He was buried, by his own desire, not among the gaudy flowers and wreaths of an ordinary Parisian cemetery, but in the hallowed ground at the Picpus convent, where lie the victims of the Revolution, and where only those who are descended from those victims, or connected with them, can lie. Count de Montalembert had this privilege by right of his wife, and of the noble and saintly ladies guillotined under the Terror, from whom she was descended. He chose his last rest there by the side of the unfortunate, by those who had perished either for the sake of religion, or for their honourable adherence to a fallen cause; as became one who never loved victorious causes, and who fought most of his life on the losing side, after the fashion of the earth's best and purest heroes.'—*Mrs. Oliphant.*

On the left of the Rue du Faubourg S. Antoine (No. 184)

is the *Hôpital S. Antoine*, occupying the buildings of the famous Abbaye de S. Antoine, founded in 1198 by Foulques, Curé de Neuilly, the preacher of the fourth crusade. The buildings were reconstructed by Lenoir in 1770, except the glorious gothic church (built by Blanche of Castille as a thankoffering for the birth of S. Louis, and containing the tombs of Jeanne and Bonne de France, daughters of Charles V.), which was utterly destroyed at the Revolution.

In the Rue de Charenton, the next parallel street south, the old *Hôtel des Mousquetaires Noirs* is now occupied by the *Hospice des Quinze Vingts*, founded by S. Louis in 1260, and removed hither by Cardinal de Rohan from the Rue S. Honoré. The *Rue de Charenton*, under its former name of Rue de la Planchette, was notorious for the unpunished massacre (Sept. 28, 1621) of several hundred protestants, coming out of a church which they had built in the street. No. 1 Faubourg S. Antoine, at the corner of the Place de la Bastille, was inhabited by Pépin, executed as an accomplice of Fieschi against the life of Louis Philippe, 1835.

On the Boulevard Mazas is the *Prison of Mazas*, where prisoners are placed in solitary confinement immediately upon their arrest, when the cases are not likely to be of long detention.

CHAPTER V.

THE ISLANDS IN THE SEINE.

THE principal island in the Seine, which in early times bore the name of Lutèce, was the cradle of Paris. Caesar, who is the first to speak of it, calls it Lutecia. Strabo wrote Lucotocia ; Ptolemy, Lucotecia ; the Emperor Julian, who resided long in the ancient city, wrote of it as Louchetia, the different denominations probably all originating in the whiteness of the plaster used in its buildings.

Paris began to spread beyond the boundaries of Lutèce from Roman times onwards. The rays emerging from this centre have absorbed all the villages in the neighbourhood, and for many miles in every direction all is now one vast and crowded city. But the island, where the first palaces were grouped around the fishermen's huts, has ever been as it were the axis of the kingdom, the point whence the laws were disseminated, and where the metropolitan cathedral has existed for fifteen centuries. In early times two islets broke the force of the river beyond the point of the Ile de la Cité. These were the Ile de la Gourdaine, or du Passeur aux Vaches, and the Ile aux Javiaux, or Ile aux Treilles. Upon the latter, which was then opposite the end of the royal gardens (March 11, 1314), Jacques de Molay, grand

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master of the Templars, and Guy, dauphin d'Auvergne, prieure de Normandie, were burnt alive *après salut et complies, i.e.* at 5 P.M. The Templars had been arrested all over France, Oct. 13, 1307, but it was only on May 12, 1310, after three years' imprisonment, that fifty four were burnt at the Porte S. Antoine, and four years more elapsed before their chiefs suffered, after protesting before Notre Dame the innocence of their order and the falsehood of the accusations which had been made against it. Even to present times Templars dressed in mourning may be seen making a pilgrimage, on March 11, to the scene of their chieftain's martyrdom.

The two islets were artificially united to the Ile de la Cité, when Androuet du Cerceau was employed to build the Pont Neuf in the reign of Henri III. The king laid the first stone on the very day on which his favourite Quélus died of the wounds he received in the famous Combat des Mignons, for which Henri was in such grief during the ceremony that it was said that the new bridge ought to be called *le Pont des Pleurs*. Owing to the emptiness of the treasury, a very long time elapsed before the side of the bridge nearest the right bank was completed, and great was the lamentation over this delay amongst those who were proud of the beauties of the capital. 'La fortune,' says Montaigne, 'm'a fait grand desplaisir d'interrompre la belle structure du Pont-Neuf de nostre grande ville, et m'oster l'espoir avant mourir d'en veoir en train de service.' In 1604 the Pont-Neuf was finished by Guillaume Marchaud for Henri IV.: but up to his time the piles for the wider branch of the bridge only reached to the level of the water. Of late years, the noble and beautiful proportions of the

bridge have been considerably injured by the lowering of the platform, and new arches being constructed at a lower level than the old ones. Still the bridge, with its twelve round-headed arches and massive cornice, is most picturesque, and with the varied outline of tall houses and the grey cathedral behind it, and the feathery green of its island trees glittering against the purple shadows in the more distant windings of the river, it still forms the most beautiful scene in the capital. So central an artery is the Pont-Neuf, that it used to be a saying with the Parisian police, that if, after watching three days, they did not see a man cross the bridge, he must have left Paris. In the XVI. c. the Pont-Neuf was so much the resort of news-vendors and jugglers, that any popular witticism was described as 'a Pont-Neuf.' On the piers were shops for children's toys, and on Jan. 15 'la foire aux jouets' was held on the Pont-Neuf.

'Vraiment ce pont, si célébré dans les chansons et dans les romans, ce pont dont les vaudevilles ont tant abusé, que les bateleurs, les marchands de chiens et les poëtes ont tant exploité, que l'Etoile appelait *merveilleux*, que Ronsard chanta et que Germain Pilon avait décoré, dit-on, de ses charmantes sculptures, est digne de toute notre attention et de tout notre respect.'—*Adolphe Joanne.*

Henri was not satisfied with completing the bridge itself; as soon as it was finished, he began to build the Place Dauphine where the bridge crossed the end of the island, and employed the Flemish Lintlaër to construct a pump on one of the piers of the bridge, with machinery to supply the Tuileries and Louvre with the water in which they had been hitherto deficient. 'L'eau de la pompe du Pont-Neuf est aux Tuileries,' Malherbe wrote in triumph on Oct. 3, 1608. The little Château d'Eau, in which the machine was contained, was quite a feature in the river views, and on its

façade toward the bridge it bore a sculptured group called *la Samaritaine* (of Jesus receiving water from the woman of Samaria at Jacob's well), with a chiming clock which had great popularity—'a very rare dyall of several motions,' as John Evelyn calls it. The Samaritaine was remade in 1715, the figure of Christ being by Philippe Bertrand, that of the woman by René Frémin. They were spoilt by being gilt

LE PONT-NEUF.

in 1776, when little pavilions were erected upon all the piers of the bridge. The group perished in July 1792, when the statues of the kings were destroyed—'il rappelait trop l'Evangile!'

After the bridge was finished, when Henri IV. was at the height of his popularity, it was decided to erect his statue on the central platform which was formed by the islets recently united to the mainland. Franqueville, first sculptor to the king, was employed to make a model to be sent to Florence for casting by John of Bologna; but when

the great sculptor received the model he began by the horse, and died in 1608 before he had proceeded farther. Pietro Tacca, his favourite pupil, took up his work, but had finished nothing when Henri IV. was assassinated two years later, and though pressed hard by the Grand Duke (cousin of Marie de Medicis), who gave 30,000 crowns 'de ses deniers propres' for the work, man and horse were only completed in 1613. Then *le colosse du grand roy Henry*, as it was called at the time, was brought by sea from Leghorn to Havre, and thence by the Seine to Paris, where it was raised to a temporary pedestal on August 23. The widowed queen was enchanted with the resemblance, 'degna veramente di quello che rappresenta,' as she gratefully wrote to Tacca, and the late king's subjects were of the same opinion. 'La figure est une des plus ressemblantes que nous ayons d'Henri IV.,' records Sauval, who had conversed with the king's contemporaries. The horse, however, was less admired, being thought too heavy for its rider and its legs too short. It was not till 1635 that the whole was placed on a magnificent pedestal guarded at the corners by four chained slaves, designed by the Florentine Luigi Civoli, and finished by his son-in-law, Bordoni. The blame of the long delay in completing the work was laid upon the Italian minister Concino Concini, with the result that after his murder, when the people exhumed his body after his hasty burial at S. Germain l'Auxerrois, they dragged it through the mud to the Pont-Neuf, and hacked it to pieces at the foot of the statue which he had neglected. Here a cannibal roasted the heart of Concini and ate it up, the rest of the body being distributed to the people in morsels.

The feeling about Henri IV. was such that, from the

death of the Grand Dauphin, the people used to carry their petitions of complaint to the foot of the king's statue, and leave them there. In 1789 the people forced those who passed in carriages to descend and kneel before Henri IV.: this genuflection was inflicted on the Duke of Orleans.

'La statue du bon Henri IV. quoiqu'isolée, intéresse beaucoup plus que toutes les autres figures royales. Cette effigie a un trait populaire; et c'est celle là que l'on considère avec attendrissement et vénération.'—*Tableau de Paris.*

'The statue is inclosed with a strong and beautifull grate of yron, about which there are allways mountebanes shewing their feates to idle passengers.'—*John Evelyn.*

At the foot of the statue, Cardinal de Retz, in his pontifical robes, met the people in the revolution of 1648 ('la journée des barricades') and persuaded them to retire peaceably. But the great Revolution of 1792 melted down horse and rider alike, to make cannon. The existing statue, by Lemot, only dates from the Restoration in 1818, and is made from the bronze of the destroyed statues of Napoleon in the Place Vendôme and at Boulogne-sur-mer, together with that of General Desaix, which stood in the Place des Victoires. One of the inscriptions on the pedestal is a copy of that belonging to the original statue. The reliefs represent Henri IV. entering Paris, and his passing bread over the walls to the besieged citizens.

'N'en doutez pas; l'aspect de cette image auguste
Rendra nos maux moins grands, notre bonheur plus doux,
O Français! louez Dieu; vous voyez un roi juste,
Un Français de plus parmi vous.'—*Victor Hugo.*

The Corps de Garde near the statue is that where the poet Gilbert, 'dying of genius and hunger,' used to seek a

refuge and share the food of the soldiers. The proverb 'Solide comme le Pont-Neuf' was set at nought in December 1885, by the sudden subsidence of the smaller end of the bridge, connecting the island with the south bank of the Seine.

Very striking is the view from the bridge near the statue

'A l'ouest l'horizon est borné par les collines verdoyantes de Saint-Cloud et de Meudon ; dans cette direction et sur la rive droite les Tuileries et le Louvre étalent leurs masses majestueuses. Le pont des Arts, construction gracieuse et legère, coupe admirablement le premier plan de ce tableau, tandis que le fleuve, chargé d'embarcations de toutes les formes, lui donne l'activité et la vie. . . . Derrière vous c'est Paris dans sa jeunesse et sa virilité. c'est la grande ville, la reine de l'île-de-France, parée de tous les ornemens de sa royauté : mais à l'est, devant vous, c'est le vieux Paris, le Paris de Hugues-Capet et de Marcel, le prevôt des marchands ; là se deploient sur les monumens d'un autre âge, noircis par le temps, tous les souvenirs de l'histoire nationale. L'île Saint-Louis, qui, sur les plans reculés de la perspective, occupe à peu près le centre du fleuve, est peuplée de hautes constructions, dont l'effet est extraordinaire, à cette heure surtout où la lueur pale et lointaine des réverbères jette sur elle un jour douteux. Toujours sur cette ligne, mais en inclinant davantage vers la rive gauche du fleuve, on découvre les tours gothiques de Notre-Dame, dont le sommet entouré des vapeurs gazeuses qui se lèvent de Paris semble ainsi se perdre au sein des nuages. L'île où ce monument est situé, c'est la chère Lutèce de Julien ; on lui a laissé le nom de Cité qui rappelle son droit d'ainesse. Il n'y a pas une de ces voies maintenant sombres et tortueuses qui ne rappelle des evenements racontés dans nos vieilles chroniques. Enfin, a une distance plus rapprochée, voyez ce qui reste de l'antique palais légué par les rois de France à la justice.'—*A. Bariquet.*

'La Conciergerie, le palais, la Cité, c'est le vieux centre de Lutèce, le cœur de Paris. De là se sont élancées toutes ces maisons qui ont élargi la ville, qui l'ont propagée de loin ; là étaient les amours de Julien ; de ce centre ont divergé les rayons qui ont englobé des villages tout entiers dans leur progrès. Aussi dans cette vieille prison, que de larmes ont coulé depuis l'époque où quelques bateliers occupaient l'île, autour de laquelle sont venus se grouper tant de palais ! Dans ce souterrain, auquel se rattache toute l'existence de la cité-reine,

que de douleurs humaines se sont donné rendez-vous ! Dès qu'la cité se forme, le cachot s'ouvre. Le premier germe et le pavé d'une grande ville, c'est une prison ! ' *Paris, ses organes, ses fonctions et sa vie.*

The point of the island, of the original Ile de Treilles, behind the statue of Henri IV., is one of those bright spots of green which leave an unrecognised impression upon the summer visitor to Paris.

' La pointe occidentale de l'île, cette proue de navire continuellement à l'ancre, qui, sous la face des deux courants, regarde Paris sans jamais l'atteindre . . . Une large solitude, plantée de grands arbres : un refuge ombreux, un asile en pleine foule.' *Zola*, ' *L'Œuvre*.'

The *Place Dauphine*, which Henri IV. surrounded by the brick and stone houses characteristic of his time, occupies, with the *Rue de Harlay*, the site of the royal garden where S. Louis administered justice.

' Je le vis aucune fois en été, que pour délivrer [expedier] sa gent [son peuple] il venoit ou jardin de Paris, avé cote de cameliot vestue, un surcot de tyreteinne sans manche, un mantel de cendal noir entour son col, moult bien pigné, et sans coife, et un chapel de paon blanc sur la teste, et faisoit estendre tapis pour nous seoir entour li, et tout le peuple qui avoit à faire par devant li, estoit entour, et lors il les faisoit délivrer en la manière, que je vous ai dit devant, du bois de Vincennes.' ***Joinville.***

Very few of the old houses now remain, and though those at the entrance retain their high roofs and overhanging cornices, their brick fronts are painted white.

Till late years, a monument to General Desaix in the Place Dauphine bore his last words—' Allez dire au premier consul que je meurs avec le regret de n'avoir pas assez fait pour la France et la postérité.'

It was here, in the last days of the garden, that Jean Robin, *arboriste et simpliciste du roy*, cultivated the first

acacia, or *robinier*, a tree which has since spread over the length and breadth of France.

Let us now explore the island.

'Quel est le Parisien, l'étranger ou le provincial, pour peu qu'ils soient restés deux jours à Paris, qui n'ait remarqué les murailles noires flanquées de trois grosses tours à poivrieres, dont deux sont presque accoaplees, ornement sombre et mystérieux du quai des Lunettes? Ce quai commence au bas du pont du Change et s'etend jusqu'au Pont-Neuf. Une tour carree, dite la tour de l'Horloge, où fut donné le signal de la Saint-Barthelemy, tour presque aussi élevée que celle de Saint-Jacques-la-Boucherie, indique le Palais et forme le coin de ce quai. Ces quatre tours, ces murailles sont revetues de ce suaire noirâtre que prennent à Paris toutes les façades à l'exposition du nord. Vers le milieu du quai, à une arcade deserte, commencent les constructions privees que l'etablissement du Pont-Neuf détermina sous le regne de Henri IV. La place Royale fut la réplique de la place Dauphine. C'est le meme systeme d'architecture, de la brique encadree par des chaines de pierre de taille. Cette arcade et la rue de Harlay indiquent les limites du Palais à l'ouest. Autrefois la Préfecture de police, hôtel des premiers présidents au Parlement, dépendait du Palais. La cour des Comptes et la cour des Aides y completaient la justice suprême, celle du souverain.

'Ce carré, cette île de maisons et de monumens, où se trouve la Sainte-Chapelle, le plus magnifique joyau de l'écrin de saint Louis, cet espace est le sanctuaire de Paris; c'en est la place sacrée, l'arche sainte. Et d'abord, cet espace fut la premiere cité tout entière, car l'emplacement de la place Dauphine était une prairie dépendante du domaine royal où se trouvait un moulin à frapper les monnaies. De là le nom de rue de la Monnaie, donné à celle qui méne au Pont-Neuf. De là aussi le nom d'une des trois tours rondes, la seconde, qui s'appelle la *tour d'Argent*, et qui semblerait prouver qu'on y a primitivement battu monnaie. Le fameux moulin, qui se voit dans les anciens plans de Paris, serait vraisemblablement postérieur au temps où l'on frappait la monnaie dans le palais méme, et dû sans doute à un perfectionnement dans l'art monétaire. La premiere tour, presque accolée a la tour d'Argent, se nomme la tour de Montgommery. La troisieme, la plus petite, mais la mieux conservée des trois, car elle a gardé ses créneaux, a nom la tour Bonbec. La Sainte-Chapelle et ses quatre tours (en comprenant la tour de l'Horloge) déterminent

parfaitement l'enceinte, le périmètre, disait un employé du Cadastre, du palais, depuis les Mérovingiens jusqu'à la première maison de Valois ; mais pour nous, et par suite de ses transformations, ce palais représente plus spécialement l'époque de Saint Louis.

'Charles V., le premier, abandonna le Palais au Parlement, institution nouvellement créée, et alla, sous la protection de la Bastille, habiter le fameux hôtel Saint-Pol, auquel on adossa plus tard le palais des Tournelles. Puis, sous les derniers Valois, la royauté revint de la Bastille au Louvre, qui avait été sa première bastille. La première demeure des rois de France, le palais de Saint Louis, qui a gardé ce nom de Palais tout court, pour signifier le palais par excellence, est tout entier enfoui sous le Palais de Justice, il en forme les caves, car il était bâti dans la Seine, comme la cathédrale, et bâti si soigneusement que les plus hautes eaux de la rivière en couvrent à peine les premières marches. Le quai de l'Horloge enterre d'environ vingt pieds ces constructions dix fois séculaires. Les voûtières roulent à la hauteur du chapiteau des fortes colonnes de ces trois cours, dont pas l'élévation devait être en harmonie avec l'élégance du palais, et d'un effet pittoresque sur l'eau, puisque aujourd'hui ces tours le disputent encore en hauteur aux monuments les plus élevés de Paris. Quand on contemple cette vaste capitale du haut de la lanterne du Panthéon, le Palais avec la Sainte Chapelle est encore ce qui paraît le plus monumental parmi tant de monuments. Ce palais des rois, sur lequel vous marchez quand vous arpentez l'immense salle des Pas Perdus était une merveille d'architecture, il l'est encore aux yeux intelligents du poète qui vient l'étudier en examinant la Conciergerie. Hélas ! la Conciergerie a envahi le palais des rois. Le cœur saigne à voir comment on a taillé des geôles, des réduits, des corridors, des logements, des salles sans jour ni l'air dans cette magnifique composition où le byzantin, le roman, le gothique, ces trois faces de l'art ancien, ont été raccordés par l'architecture du douzième siècle. Ce palais est à l'histoire monumentale de la France des premiers temps ce que le château de Blois est à l'histoire monumentale des seconds temps. De même qu'à Blois dans une cour vous pouvez admirer le château des comtes de Blois, celui de Louis XII., celui de François I., celui de Gaston ; de même à la Conciergerie vous retrouvez, dans la même enceinte, le caractère des premières races, et dans la Sainte Chapelle, l'architecture de Saint-Louis.'—*Balzac*, '*Scènes de la vie parisienne*.'

We are now facing the back of the pile of buildings occupying the site of the palace inhabited by many of the

early sovereigns of France. Even in Roman times there was a palace here, for it is evident from the allusions in his *Misopogon* that Julian the Apostate lived, not, as has been often stated, at the Palais des Thermes, but upon the Island in the Seine. Thence he must have seen the lumps of ice floating down the river, which he compared to huge blocks of Phrygian stone ; there he tried to subdue the cold of his chamber by a stove and was nearly suffocated by its charcoal ; and there the troops, revolting against Constantius II, surrounded, at midnight, the palace where Julian was living with his wife Helena, and proclaimed him emperor. Relics of the strong wall which surrounded the Roman palace—the *basileia* as Ammianus and Zosimus call it—existed till recent times at the corner of the Rue de Jérusalem, and remains of columns belonging to an Ionic portico facing the river were exposed when the new police courts were built. Amongst the many other Roman memorials unearthed here we may notice a cippus adorned with figures of Mercury, his mother Maia, Apollo, and another god, which was discovered at the western end of the island.

It is certain that several of the early kings of Paris, from the time of Dagobert, lived upon the island of La Cité. There Childebert and Clotaire murdered their nephews, the grandsons of Clotilde. There the priest Heraclius visited Clotaire, and there his queen Ingoberge reproached him for his infidelities with the sisters Marcovèse and Méroflède, contemptuously pointing out to him their father, a common workman, who was busied in washing the palace linen in the Seine, at the bottom of the garden. It was in the island palace that Frédégonde shut herself up after the murder of

Chilpéric, flying thence after a time, for greater security, to the church of Notre Dame. The Roman building appears to have lasted till the time of Comte Eudes, who defended Paris from the Normans, and he rebuilt the palace as a square fortress, defended by lofty towers, and having a façade with four great round headed arches flanked by two-story bastions, of which the remains were discovered when the Cour de Harlay was pulled down: this palace of Count Eudes was called the Palais-Nouveau. The tower to the right was supposed to have been that inhabited by Queen Blanche, mother of S. Louis.

Louis le Gros and Louis le Jeune, who endowed respectively chapels of S. Nicholas and of Notre Dame de l'Etoile in the palace, both died within its walls. Philippe Auguste was married here to a Danish princess. Raoul Glaber describes how (1180) the king loved to lean from the window of the great hall and watch the Seine. In the palace vestibule, or in its garden under an oak, S. Louis administered justice in the *plaids de la porte*.

But the mention of S. Louis urges us to hasten on to the buildings of his time. The façade towards the Place Dauphine only dates from 1869, when it was designed by M. Duc. To gain the main entrance of the palace we can either turn to the right by the *Quai des Orfevres*,[1] which recalls St. Eloy,[2] goldsmith, prime minister, finally bishop, who settled here in the primitive time of Dagobert, and which was afterwards entirely lined by jewellers' shops; or, we may turn to the left by the *Quai de l'Horloge*, named

[1] It was on the Quai des Orfèvres that the *Menippée*, the famous satire of the XVI. c., was composed, in the house of Jacques Gillot, by the owner and his friends, and in the same house that his great nephew, Nicolas Boileau Despreaux, was born.

[2] S. Eligius.

from what is still the chief external feature of the palace, the *Tour de l'Horloge*, which has been restored on its old lines, and is partially old. Its great clock, with decorations by Germain Pilon, commemorates the oldest clock in Paris, constructed by the German Henri Vic, and erected by Charles V.

It was the bell of this tower which gave the signal for the massacre of S. Bartholomew on the left bank of the Seine, which the bell of S. Germain l'Auxerrois had already given on the right.

'La cloche de l'Horloge du Palais donna le second signal du meurtre. . . . Elle existe encore cette haute tour d'où tomba ce tocsin affreux; le soir, en regagnant sa maison, l'habitant de Paris mesure de l'œil ce lugubre édifice avec indignation, et frémit en s'éloignant. . . . Dès cet instant, le sang coule à flots sur les deux rives de la Seine; partout on enfonce les portes, on égorge les citoyens, on jette leurs cadavres par les fenêtres. . . . Le citadin, en fuyant entend retentir au loin les cris de la rage et du désespoir, les blasphèmes de ceux qui massacrent; les supplications de ceux qui demandent la vie; la détonation des arquebuses qui tuent, les cliquetis des épées qui attaquent et défendent; les gémissements des victimes qui expirent; puis un bruit sinistre de vitres qu'on brise, de portes qu'on fracasse, de meubles qu'on traîne sur le pavé, pour les brûler; et des tourbillons de flammes et de fumée couronnent ce Paris abandonné aux furies, aux démons, qui massacrent, pillent, violent, incendient.' — *Touchard-Lafosse*, '*Hist. de Paris.*'

Only part of the buildings adjoining the Tour de l'Horloge is ancient. Two round towers—*de Cesar* and *de Montgommery*—retain little that is really old, though they have been reconstructed in the style of the XIV. c. The latter commemorates the tower, pulled down in 1776, where the Earl of Montgomery was imprisoned after fatally wounding Henri II. at a tournament, and where Ravaillac, murderer of Henri IV., and Damiens, who

attempted to murder Louis XV., spent their last days. A third tower, called *Tour d'Argent*, encloses the bell called Tocsin du Palais, which repeated the signal for the Massacre of S. Bartholomew, given by S. Germain l'Auxerrois.

'La résidence des rois de France, dans l'île de la Cité, était désignée sous le nom de Palais par excellence, tandis qu'on disait le château du Louvre, le château de Vincennes. Ce palais, dans lequel les souverains tinrent leur cour, depuis les Capétiens jusqu'à Charles V. pré-

PALAIS DE LA CITÉ.

sentait, au commencement du XIV^e^ siècle, une réunion de bâtiments dont les plus anciens remontaient à l'époque de S. Louis, et les derniers dataient du règne de Philippe le Bel. Des fouilles récemment faites dans l'enceinte du palais ont mis au jour quelques restes de constructions gallo-romaines, notamment du côté de la rue de la Barillerie ; mais dans l'ensemble des bâtiments il ne reste rien d'apparent qui soit antérieur au règne de Louis IX.' - *Viollet-le-Duc*.

Very little of the ancient palace remains. The beautiful gothic buildings of the XVI. c., erected by Louis XII., which surrounded the Cour du Mai, after having

long been much mutilated, totally perished in the three fires of 1618, 1737, and 1776. These fires also destroyed the halls of S. Louis; the Hôtel Isabeau, once occupied by the faithless wife of Charles VI.; the rooms in which the Burgundians (June 10, 1467) seized the Comte d'Armagnac, Constable of France, the Chancellor Henri de Masle, and others, and dragged them forth to murder them 'bien inhumainement;' the 'Grand Salle,' which beheld the coronation banquet of Henry VI. of England as King of France: and the room in which S. Louis passed the first night after his marriage, and in which all kings of France were expected to sleep the night after their arrival in Paris. Most of the buildings erected after the fire of 1776, perished during the savage and ignorant furies of the Commune in 1871. The existing buildings—a central body, with two wings—only date from 1874. The only important remnant of antiquity now remaining is a vaulted hall of the time of S. Louis with four large chimneys at its angles, which goes by the name of *les cuisines de S. Louis.*

'On voit encore une salle voûtée sur un quinconce de colonnes, avec quatre larges cheminées aux angles. Cette salle, qui donne sur le quai du nord, à côté de la tour de l'Horloge, est connue sous le nom de *cuisines de Saint Louis*. Cependant cette construction appartient à la fin du xiii^e^ siècle ou au commencement du xiv^e^, et est contemporaine des ouvrages élevés sous Philippe le Bel. Les manteaux des quatre cheminées forment, en projection horizontale, un angle obtus, et leur clef est contre-butée par une façon d'étrésillon de pierre. L'examen des localités nous a fait supposer que cette cuisine avait deux étages. La cuisine basse, celle qui existe encore entière, était probablement réservée aux familiers, et la cuisine du premier étage au service de la table du roi.'—*Viollet-le-Duc.*

The main portal of the palace is approached from the *Cour d'Honneur* by a great staircase and perron—sign of

power and jurisdiction, replacing the famous perron erected by Enguerrand de Marigny in the time of Philippe le Bel, and where, under Louis le Hutin, when the architect was condemned to be hanged, his effigy was 'jettée du haut en bas des grands degrez du palais.'[1] A little to the left, in front of this staircase, was planted the May. At its foot, stood the *Montoir*, used by the judges when they mounted their mules after their day's work. Public exposures formerly took place here upon a platform opposite the grille, originally provided with the purchase money for the site of the house of Jean Chastel, razed to the ground by order of Parliament.

The interior of the palace can be visited daily from 10 to 4, except on Sundays and holidays. A passage on the left leads to the advocates' library, and on the right to the lower story of the *Salle des Pas Perdus*, rebuilt, after its destruction under the Commune, on the lines of the reconstruction (1622) of the famous hall called Grande Salle du Palais, erected in the time of Philippe le Bel, by Enguerrand de Marigny, Comte de Longueville, where all the great solemnities of the monarchy were carried out, and to which the people were always admitted. Its vaulted roof is supported by three ranges of pillars, the central the strongest. At the end of the ancient hall stood the royal dining-table, of a single block of marble, so large 'que jamais on vit pareille tranche de marbre au monde.' This table was sometimes used as a pillory, and often as a stage for the theatrical representations of the clerks of the palace, in which they were allowed to burlesque their superiors. At the other end of the hall, a beautiful

[1] Corrozet, *Antiquités de Paris.*

gothic chapel was added by Louis XI. The old hall is thus described by Victor Hugo.

'Une double voûte en ogive, lambrissée en sculptures de bois, peinte d'azur, fleurdelisée en or ; un pavé alternatif de marbre blanc et noir ; sept piliers dans la longueur de la salle, soutenant, au milieu de sa largeur, les retombées de la double voûte ; autour des quatre premiers piliers des boutiques de marchands ; autour des trois derniers, des bancs de bois de chene, usés et polis par le haut-de-chausse des plaideurs et la robe des procureurs. Alentour de la salle, le long de la haute muraille, entre les portes, entre les croisées, entre les piliers, l'interminable rangée des statues de tous les rois de France depuis Pharamond ; puis, aux longues fenêtres ogives, des vitraux aux mille couleurs ; aux larges issues de la salle, de riches portes finement sculptées, et le tout, voûtes, piliers, murailles, chambranles, lambris, portes, statues, recouverts, du haut en bas, d'une splendide enluminure bleue et or.'—*Notre Dame de Paris.*

On one side of the existing hall is a monument by *Dumont* to Malesherbes, the defender of Louis XVI., with a statue, and the inscription 'Strenue, semper fidelis regi suo, in solio veritatem, praesidium in carcere attulit.' Another monument, with a statue by *Chapu*, commemorates Berryer.

Leaving the hall by the gallery which runs parallel to the Cour d'Honneur, and turning at once to the right by the *Galerie Marchande* or *des Merciers*—named from the tradesmen who once had stalls there—we reach a new *Salle des Pas Perdus*, the work of Duc, decorated at one end with statues of S. Louis and Philippe Auguste, at the other with those of Charlemagne and Napoleon I. Grouped around this hall are the different law courts. The *Galerie S. Louis* (on the right of the Galerie des Marchands) reproduces the style of the time of Louis IX. Near the prison of Marie Antoinette are shown the stone tables 'des charités de S. Louis.'

From the time of S. Louis, Parliament shared the palace

with the king, and after the accession of Henri II., who lived entirely at the Hotel des Tournelles, it was left in sole possession. But the Parliament perished with the Revolution, which it had contributed to bring about. Suspended by a law of November 3, 1789, it was suppressed on August 29 following. Then the massacres in the prisons were organised in the former hôtel of its President, and the tribunal of executioners sat in the Cour de Mai, at the foot of the grand staircase, opposite what was then the principal entrance to the Conciergerie. M de Montmorin, the former governor of Fontainebleau; Bachmann, the major of the Swiss guard, and seven of his officers, were the first victims, sentenced and executed here on the spot. Then, for twenty four hours the palace was given up to massacre, in the corridors, in the courts, in the cells. Most of the prisoners were killed without any examination. If thirty-six were allowed to escape, it was because they were known to be thieves, or assassins of the worst description. The women were spared, only one out of seventy being executed with the most refined tortures.

'Une jeune fille d'une admirable beauté, connue sous le nom de *la Belle Boulangère*, accusée d'avoir blessé, dans un accès de jalousie, un sous-officier des gardes françaises, son amant, devait être jugée sous peu des jours. Les assassins, parmi lesquels se trouvaient des vengeurs de son crime et des instigateurs animés par sa rivale, devancèrent l'office du bourreau. Theroigne de Méricourt prête son genre à ce supplice. Attachée nue à un poteau, les jambes écartées, les pieds cloués au sol, on brûla avec des torches de paille enflammée le corps de la victime. On lui coupa les seins à coups de sabre; on fit rougir des fers de piques, qu'on lui enfonça dans les chairs. Empalée enfin sur ces fers rouges, ses cris traversaient la Seine et allaient frapper d'horreur les habitants de la rive opposée. Une cinquantaine de femmes délivrées de la Conciergerie par les tueurs prêtèrent leurs mains à ces supplices et surpassèrent les hommes en férocité.'—*Lamartine.*

From March 1791, the revolutionary tribunal met in the Grand Chamber, which—much altered otherwise—still retained the vaulted roof of Louis XII. The president sat beneath a bust of Socrates, to which busts of Le Pelletier and Marat were added after their death. It was here that Charlotte Corday, Marie Antoinette, the Girondins, Mme Roland, and hundreds of others, were tried in turn, in sittings by day and night, whence Fouquier emerged so fatigued with his horrible task, that he could scarcely drag himself to his own rooms near the Conciergerie, which the secretaries of the *procureur-général* occupy now. So dazed was he with the blood he poured out, that one day, passing the Pont-Neuf with Séran, he declared that instead of water he saw the Seine rolling blood.

Two parasite buildings, the Conciergerie, and the Prefecture of Police, are now annexed to the Palais de Justice. The *Conciergerie* takes its name from the house of the concierge in the time of the royal residence here, who had a right to two 'poules' a day and to the cinders and ashes of the king's chimney. It has always been a prison, and it was here that the Comte d'Armagnac was murdered, June 12, 1418. Here was made, below the level of the Seine, the prison called La Souricière, from the rats which had the reputation of eating the prisoners alive. The present Conciergerie occupies the lower story of the right wing of the existing Palais de Justice, and extends along the Quai de l'Horloge, as far as the towers of Montgommery and César. It has an entrance on the quay, before which the guillotine-carts received the victims of the Reign of Terror, and another to the right of the great staircase in the Cour d'Honneur.

The Conciergerie can only be visited on Thursdays from 12 to 4, with an order from the Prefecture of Police.

All other associations of the Conciergerie are lost in those which were attached to it by the great Revolution. The cell in which Marie Antoinette suffered her seventy-five days' agony—from August 2 till October 15, when she was condemned—was turned into a *chapelle expiatoire* in 1816. The lamp still exists which lighted the august prisoner and enabled her guards to watch her through the night. The door still exists (though changed in position) which was cut transversely in half and the upper part fixed that the queen might be forced to bend in going out, because she had said that whatever indignities they might inflict upon her they could never force her to bend the head.

'La miséricorde de Richard le concierge, soutenue, enhardie par l'approbation muette et l'appui secret de quelques officiers de la municipalité, trompait les ordres de Fouquier, et la reine était installée, non dans un cachot, mais dans une chambre dont les deux fenêtres donnaient sur la cour des femmes. C'était une assez grande pièce carrelée, l'ancienne salle du Conseil, où les magistrats des cours souveraines venaient, avant la Révolution, recevoir, à certains jours de l'année, les réclamations des prisonniers. Au mur, comme si les choses avaient autour de la reine une âme et une parole, le vieux papier montrait des fleurs de lys s'en allant en lambeaux et s'effaçant sous le salpêtre. Une cloison, au milieu de laquelle s'ouvrait une grande baie, séparait la pièce dans toute sa largeur en deux chambres presque égales, éclairées chacune par une fenêtre sur la cour. La chambre du fond fut la chambre de la reine ; l'autre chambre, dans laquelle ouvrait la porte, devint la chambre des deux gendarmes qui y passaient le jour et la nuit, séparés seulement de la reine par un paravent déplié en travers de la baie.

'Tout le mobilier de la chambre de Marie Antoinette était une couchette de bois, à droite, en entrant, en face la fenêtre ; et une chaise de paille, dans l'embrasure de la fenêtre, sur laquelle la reine passait presque toute la journée à regarder dans la cour des vivants aller

et venir, à saisir au passage, dans les conversations à haute voix près de sa fenêtre, les nouvelles que lui jetaient les prisonnières.

'La reine n'avait pu emporter son linge, mis sous scellé au Temple; et Michouis écrivait, le 19 août, aux officiers municipaux composant le service du Temple: "Citoyens collègues, Marie-Antoinette me charge de lui faire passer quatre chemises et une paire de souliers non numérotés, dont elle a un pressant besoin." Ces quatre malheureuses chemises, demandées par Michouis, bientôt réduites à trois, ne seront délivrées à la reine que de dix jours en dix jours. La reine n'a plus que deux robes, qu'elle met de deux jours l'un: sa pauvre robe noire, sa pauvre robe blanche, pourries toutes deux par l'humidité de sa chambre . . . Il faut s'arrêter ici; les mots manquent.

'Longs jours, longs mois! Elle priait, elle lisait, elle tenait son courage prêt.'—*De Goncourt*, '*Hist. de Marie-Antoinette.*'

After her condemnation, Marie Antoinette was not brought back to this chamber. It was a far more miserable cell which saw her write her last touching farewell to Madame Elisabeth. But this was the room in which the Girondins spent their last night, when, as Riouffe, himself in the prison at the time, says, 'toute cette nuit affreuse retentit de leurs chants, et s'ils les interrompaient c'était pour s'entretenir de leur patrie.' The adjoining cell, now used as a sacristy, was the prison of Robespierre.

Lighted by narrow windows from the same inner court of the prison are cells occupied in turn by Bailly, Malesherbes, Madame Elisabeth, Mme Roland, Camille Desmoulins, Danton, and Fabre d'Eglantine. In 1792, 288 prisoners were massacred in the prison. Afterwards Georges Cadoudal was imprisoned here. The Comte de la Valette was rescued from hence by the courage of his wife. In later days Louvel, the assassin of the Duc de Berri, Teste, Béranger, and Proudhon, have been amongst the prisoners of the Conciergerie.

'La grande salle d'entrée éclairée par le jour douteux de deux guichets, car l'unique croisée donnant sur la cour d'arrivée est entière-

ment prise par le greffe qui l'encadre, présente aux regards une atmosphère et une lumière parfaitement en harmonie avec les images précoupues par l'imagination. C'est d'autant plus effrayant que parallèlement aux tours d'Argent et de Montgommery, vous apercevez ces cryptes mystérieuses, voûtées, formidables, sans lumière, qui bordent autour du parloir, qui mènent aux cachots de la reine, de Madame Elisabeth, et aux cellules appelées *les secrets*.—*Paris*, '*Scènes de la vie parisienne*.'

'Le régime de la Conciergerie était le même pour tous : le duc, par cela seul qu'il était duc, n'était pas distingué du voleur, mais seulement il pouvait mieux : c'était là qu'on avait réalisé l'égalité, autant qu'il est possible de concevoir un tel système, mais c'était l'égalité de misère.

'En voyant circuler ensemble, à travers les énormes barreaux qui divisaient la prison, des assassins, des philosophes, des ducs, des princes, des poètes, des terroristes, des voleurs, Barnave me disait un jour : "En considérant ces hautes puissances, ces philosophes, ces législateurs, ces vils misérables, ici confondus, ne vous semble-t-il pas qu'on est transporté sur les bords de ce fleuve infernal dont nous parle la Fable, et qu'on doit passer sans retour ?" "Oui," lui dis-je, "et nous sommes sur l'avant-scène." Le malheureux fut assassiné quelques jours après.

'A minuit, le concierge visitait tous les cachots, toutes les chambres, accompagné de deux guichetiers et de deux énormes chiens. Tantôt qu'il conversait avec nous, l'un des guichetiers s'en allait sondant les murs et le plafond avec une longue pique pour s'assurer si l'on n'y avait pas fait quelques trous.

'Pour peu que la rivière soit haute, le bas de la Conciergerie, qui en est très-voisine, se trouve à son niveau : alors l'humidité règne partout, l'eau ruisselle le long des murs. Une fumée épaisse infectant l'haleine, l'état de misère, les maux dégoûtants des habitants de ces lieux, vous affecte la vue, et vous fait soulever le cœur aussitôt que vous y mettez le pied : ce sont les vapeurs de l'enfer qui s'exhalent des bouches de l'Averne. Il semble qu'on eût choisi à dessein l'endroit où ces horreurs sont surtout amoncelées, pour en faire le séjour de la malheureuse Marie-Antoinette.

'Parmi les innombrables victimes que j'ai vu condamner à perdre la vie, je ne sache pas que plus de trois ou quatre aient montré la moindre faiblesse. De ce petit nombre fut la fameuse Mme Dubarry ; je l'ai vue défaillante dans la Conciergerie après sa condamnation : elle criait : Au secours ! en allant au supplice. Dans une situation pareille, le duc du Chatelet, n'ayant point de moyens pour s'arracher la vie, se

frappa la tête contre les murs. Ne pouvant avoir d'armes offensives, il cassa un carreau de vitre, et crut se donner la mort en se fendant le côté avec le verre brisé ; mais il ne put y reussir, et ne parvint qu'à s'inonder de son sang : il fut conduit en cet état a l'échafaud. A ces exceptions près, tous les condamnés étaient aussi tranquilles, quelque fois aussi gais, apres leur jugement que auparavant.' *Beaulieu*, '*Essais historiques.*'

Let us now turn to the left by one of the three vaulted passages which lead from the Cour d'Honneur to the *Sainte Chapelle* (open to the public daily, except Monday and Friday, from 12 to 4) which, in spite of a restoration almost amounting to renewal, is still one of the most beautiful buildings in France. The earliest chapel of the palace, which is supposed to have occupied the same site, was dedicated to S. Barthélemy ; the second, to S. Nicolas.

It was the reception of the Crown of Thorns from Jean de Brienne, Emperor of Constantinople,[1] and a great portion of the True Cross from his successor Baudouin,[2] which made S. Louis determine to build a shrine worthy to contain them. Pierre de Montereau was employed as an architect, and the Sainte Chapelle, begun in 1242, was finished in 1247. The two stories of the building, forming two chapels, were consecrated April 25, 1248, the upper under the title of S. Couronne and S. Croix, the lower under that of S. Marie.

' De tout temps cet édifice, dû au maître Pierre de Montereau, fut considéré avec raison comme un chef-d'œuvre. Le roi saint Louis n'épargna rien pour en faire le plus brillant joyau de la capitale de ses domaines ; et si une chose a lieu de nous étonner, c'est le peu de temps employé à sa construction. En prenant les dates les plus larges, on

[1] A similar relic—the duplicate of this—is preserved, under three keys, in the Dominican monastery at Vicenza !

[2] Those believed to be possessed by evil spirits were brought hither on the night of Good Friday to be freed from the devil by the sight of the True Cross.

doit admettre que la sainte Chapelle fut fondée et complétement achevée dans l'espace de cinq ans ; huit cent mille livres tournois auraient été employées à sa construction, à sa décoration et à l'exposition des précieuses reliques qu'elle renferment. Si l'on observe avec une scrupuleuse attention les caractères archéologiques de la sainte Chapelle, on est forcé de reconnaître l'exactitude des dates historiques. La mode de construction et l'ornementation appartiennent à cette jeune fraction du XIIIe siècle. Pendant les règnes de Philippe Auguste et de saint Louis, les progrès de l'architecture sont si rapides, qu'une période de cinq années y introduit des modifications sensibles : on, la plus grande unité règne dans l'édifice, de la base au sommet.' *Ducret & Dus.*

The great height of the building, without visible aisles or transept, is very striking. The lower part of the north side and part of the chevet are hidden by modern buildings. The buttresses, which sustain all the weight of the vaults, rise to the full height of the building between the windows, and terminate in rich foliated pinnacles. Between them, gables, richly sculptured, surmount the windows of the upper chapel. Beneath the fourth window is an oratory constructed by Louis XI. that he might hear mass without being seen, and beneath this an oratory formerly dedicated to S. Louis. The steeple is a modern restoration of one erected by Charles VIII. and burnt in 1630. The portal is on the west facing the buildings of the Hôtel du Préfet de Police. Above the platform over the porch is the great flamboyant rose window which was added by Charles VIII. in 1495, surmounted by a balustrade of fleurs de lis and by turrets on either side of the gable, which contains a smaller rose window. On the balustrade two angels crown the chiffre of King Charles. On the pinnacles hangs the Crown of Thorns.

The sculptures of the lower porch refer to the Virgin, as those of the upper to Christ. The lower portal is divided

into two bays, between which an ancient statue of the Virgin has been restored, as well as a relief of her Coronation in the tympanum. In the lozenges of the stylobate of the columns, the lilies of France alternate with the towers of Castille, in honour of Queen Blanche, mother of St. Louis. The chapel is a nave with narrow aisles. Forty pillars sustain the vaulting, of which the keys, in sculptured chestnut-wood, are very remarkable. The windows are curved triangles. The wall-decorations are restorations from traces of ancient work. The floor is paved with thirty-four curious gravestones, chiefly of canons of the Sainte Chapelle. Boileau was buried amongst them. The tomb-stone of his brother Jacques still remains here, but the remains of the poet were removed, after the Revolution, to S. Germain des Prés.

'On l'enterra, non point à S. Jean-le Rond ou à Notre Dame, comme la position de son dernier logis [1] semblait le demander, mais à la Sainte-Chapelle, sa paroisse natale et le champ clos des héros de son épopée. Il l'avait voulu ainsi dans son testament. Quand on souscrivit à cette dernière volonté, par un jeu singulier du hasard, il arriva que sa tombe fut placée juste au-dessous de ce lutrin qu'il avait si comiquement chanté.'—*Fournier*, '*Paris démoli*.'

No external stair leads to the upper chapel, because it was the royal oratory opening from the palace. We ascend, by an inner staircase, to the platform of the upper porch, a vast covered balcony, forming the real approach, by which the royal family entered, and communicating on the north with the palace galleries. Hence the upper chapel is entered by a gothic double portal, of which the beautiful wreathed-work at the sides is ancient; the statue of Christ is a restoration. On the lintel is the Last Judgment, and

[1] In the Cloître Notre Dame.

in the tympanum is the Saviour with his hands raised, having the Virgin and S. John at the sides. The bas-relief of the Creation and History of the Old Testament at the base, are also restorations.

LA SAINTE-CHAPELLE.

The upper church is a mass of gilding, and harmonious in colour from the fifteen stained windows, which, as far as possible, are restorations of the old windows mutilated during and after the Revolution. Eleven are filled with scenes

from Old Testament history, but three in the apse and one in the nave are devoted to legendary history and that of the translation of the chapel relics. In the great rose of Charles VIII., the subjects are taken from the Apocalypse. Below the windows is an arcade, with sculptures representing martyrdoms. Beautiful statues of the twelve apostles lean against the lower pillars, all bearing a cross of consecration. The fourth, fifth, and sixth statues on the left, and the third, fourth, and fifth on the right, are ancient. These statues and the small figures of angels have shaken off the stillness and stiffness which characterised the earlier style (as at Notre Dame, Amiens, &c.), and are represented in movement, displaying the germ of theatrical mannerism, but as yet simple and full of grace.[1]

[1] 'Ces figures sont exécutées en liais, du plus admirable travail, et couvertes d'ornements peints et dorés imitant de riches étoffes rehaussées par des bordures semées de pierreries.' — *Viollet-le-Duc*, i. 27.

Under the windows of the fourth bay on either side the nave are niches, containing the places of honour reserved for the king and queen. In the fifth bay (right) a grille permitted Louis XI. to assist, unseen, at mass. Left of the altar a door opens to the sacristy. In the second bay (left) a little door communicated with an external gallery. The altar, before which many royal marriages had taken place, and several queens (amongst others Isabeau de Bavière) had been crowned, was destroyed during the Revolution, and, with the reliquary above it, is a restoration.

'C'est une grande arche de bronze dorée et ornée de quelques figures sur le devant; elle est élevée sur une voûte gothique sise

[1] Lübke.

derrière le maître autel, au rond point de l'église, et est fermée avec dix clefs de serrures différentes, dont six ferment les deux portes extérieures, et les quatre autres un treillis intérieur à deux battants.' — *Jérôme Morand, 'Hist. de la Sainte-Chapelle.'*

One of the little tourelles at the sides of the shrine, that on the north, still contains the actual wooden stair which was ascended by S. Louis, when he went to take from its tabernacle the Crown of Thorns, which he, and he alone, was permitted to exhibit to the people below, through a large pane of glass, purposely inserted and always movable, in the end window of the apse.

'Un peu en arrière de l'autel, une arcature à jour traverse l'abside dans toute sa largeur; la disposition en est semblable à celle des anciens jubés; mais elle n'a pas la même destination. Elle se compose de sept ogives légères, portées par de fines colonnettes, rehaussées de mosaïques de verre et de cœurs d'anges. L'ancre métrique, plus spacieuse que celles qui l'accompagnent, est couronnée d'une plateforme où s'élève, à une grande hauteur, un baldaquin ogival, sculpté en bois, à l'abri duquel la châsse des saintes reliques était autrefois exposée. Cette châsse, étincelante de pierreries, dominait, du sommet de son estrade, la chapelle entière.' — *F. de Guilhermy.*

It is recorded that when S. Louis was in Paris, he would rise to pray three times in the night, always approaching the altar on his knees. As an old chronicler says of the Sainte Chapelle — 'c'étoit son arsenal contre toutes les traverses du monde.'

'Une femme, qui avoit nom Sarrette, et qui plaidoit en la cour du roi, lui dit un jour: "Et! fi! devrois-tu être roi de France? moult mieux seroit qu'un autre fût roi que toi; car tu es roi tout seulement des frères Mineurs, des frères Prêcheurs, des prêtres et des clercs. Grand dommage est que tu sois roi de France, et c'est grand'merveille que tu n'es bouté hors du royaume." Les sergents du benoît roi la vouloient battre et mettre dehors; mais Loys défendit qu'ils la touchassent, et lui répondit en souriant: "Certes, tu dis vrai, je ne suis digne d'être roi, et, s'il avoit plu à notre Seigneur, mieux eût valu

qu'un autre fût roi, qui mieux sût gouverner le royaume." Et il commanda à l'un de ses chambellans de donner de l'argent à cette femme.' —*Geoffroi de Beaulieu.*

The precious relics of the Sainte Chapelle are now in the treasury of Notre Dame. The head of S. Louis had been brought hither from S. Denis.

'Le chef de Saint Louis est dans cette église. Il appartenoit au trésor de Saint-Denis ; mais le roi Philippe le Bel obtint du pape, que le chef et une côte de Saint Louis, seroient transportés dans la chapelle de Paris. Néanmoins, pour ne pas trop affliger les Bénédictins, qui se lamentoient sur cette perte, on laissa au trésor la *mâchoire* inférieure de ce chef.

'Le chantre porte en haut de son bâton une tête antique de l'Empereur Titus, qu'on a métamorphosée en tête de Saint-Louis, à raison de quelques traits de ressemblance.

'Ainsi l'empereur Titus assiste tous les jours à l'office de la Sainte-Chapelle, tenant d'une main une petite croix, et de l'autre une couronne d'épines. Certes, l'empereur Titus ne s'y attendoit pas !'—*Tableau de Paris*, 1782.

Every year, at the opening of the law courts, the *Messe rouge* or *des révérences* used to be said in the Sainte Chapelle, and was so called because the members of Parliament assisted at it in full dress, and made reverences on either side as they advanced to the altar.

Under the kings, and afterwards, as long as the Palace was the seat of the Parliament, the Sainte Chapelle was served by canons who held their office directly from the pope. The treasurer wore a mitre and officiated pontifically, and is designated in different deeds as '*pape de la Sainte Chapelle*.' The first who enjoyed these prerogatives, celebrated by Boileau in the *Lutrin*, was Hugues Boileau (confessor of Charles V.), a member of the poet's family.

In the court of the palace, opposite the Sainte Chapelle, Boileau came to live, after his father's death, in 1657.

The *Hôtel de la Cour de Comptes*, built (1740) from designs of Gabriel, replaces the beautiful renaissance Hôtel des Comptes, built by Jean Joconde under Louis XII., and destroyed by the fire of 1757.

The Avenue de Constantine will lead us to the Rue de la Cité (formerly Rue de la Lanterne, de la Juiverie, and du Marché-Palu), which crosses the island from the Pont Notre Dame to the Petit Pont. Neither of these bridges is now of the slightest interest, but in the last century the Pont Notre Dame, built in 1500, defended at the ends by tourelles and lined on either side by quaint gabled houses, with open shops beneath, was especially picturesque. One of its bridge shops belonged to the famous picture-dealer Gersaint, and had a sign painted and given by Watteau. Close to the bridge, and by the spot where the ancient Porte de la Cité stood, was the Prison de Glaucin, where S. Denis, the Apostle of the Gauls, was immured. From very early times this cell was transformed into an oratory, and as early as 1015 the knight Ansolde and his wife Rotrude founded a convent of secular canons opposite it, in honour of *Monsieur Saint Denis*. The oratory, under various names, S. Catherine, S. Denis de la Chartre, and S. Symphorien, existed till 1704, when the building was given to the Academy of S. Luke. The conventual church contained, till its demolition in 1810, a group by Michel Anguier representing S. Denis in prison receiving the sacrament from the Saviour himself, and over the portal was inscribed, 'Icy est la chartre en laquelle saint Denis fut mis prisonnier, où notre Sauveur Jésus le visita et lui bailla son précieux corps et sang. Il y a grand pardon pour toutes personnes qui visiteront ce saint lieu.' The site of S. Denis

de la Chartre is now covered by the new wing of the Hôtel Dieu.

The street which opened opposite S. Denis first bore the name of Micra Madiana—the little Midian—from its Jewish inhabitants. It was afterwards called Rue de la Pelleterie, from the trade which at one time almost exclusively occupied it. At the end of the street was the church of S. Barthélemy, which served as a chapel to the palace of the Merovingian kings, and which Hugues Capet endowed with the relics of S. Magloire, Bishop of Dol. It became a parish church in 1140; its rebuilding in the style of Louis XVI. was begun in 1775, but it was unfinished at the Revolution, when it was totally destroyed, together with the neighbouring church of S. Pierre des Arcis and that of S. Croix, which had become parochial in 1134.

On the right of the broad Avenue Constantine, which leads from the Palais de Justice, across the centre of the island, to the Rue de la Cité, on the site now occupied by the great Caserne de la Cité, was the Ceinture S. Eloi. This contained the vast monastery of S. Eloi, which the sainted goldsmith founded in a house facing the palace that he had received from Dagobert, and placed under the government of S. Aure, who died there of the plague in October 666, with 160 of her nuns. In the monastic church, Philippe de Villette, abbot of S. Denis, escaped from the terrible massacre by the Burgundians, by clinging to the altar, dressed in his pontifical robes, and with the Host in his hands. The monastery of S. Eloi was bestowed in 1629 upon the Barnabites, for whom its church was rebuilt in 1703. Church and monastery were alike destroyed in 1859 to build the barrack. At the entrance of the precincts of

S. Eloi, opposite the palace, at the angle of the Rue de la Vieille Draperie and de la Barillerie, stood, till 1605, a pyramidal monument, marking the site of the paternal home of the nineteen-years old student, Jean Chastel, razed to the ground by decree of Parliament, after he had been persuaded by the Jesuits to his attack upon Henri IV. (Dec. 27, 1594), whom he only succeeded in wounding in the upper lip. The site was afterwards occupied by the Fontaine du Palais, inscribed—

'Hic, ubi manu'ant sacri monumenta furoris,
Eluit infandum Miroris unda scelus.'

The street which ran along the side of the northern walls of S. Eloi was called, from its inhabitants, the Rue de la Draperie. Opposite where it fell into the Rue de la Juiverie, as the second part of the Rue de la Cité was formerly called, stood the church of La Madeleine, into which a Jewish synagogue was converted in the reign of Philippe Auguste, and which consequently observed the custom of reciting the office of Good Friday upon every Friday in Lent to the intention of the conversion of the Jews. From the XIII c. the curé of La Madeleine bore the title of archpriest, which secured him a supremacy over all other curés of the diocese: the little church was also the seat of the oldest of Parisian confraternities *la grande confrerie de Notre Dame aux seigneurs, prêtres, et bourgeois de Paris*, which had the archbishop for its abbot and the president of Parliament for its dean, and possessed 25,000 livres of rental. La Madeleine was sold and pulled down at the Revolution, but a pretty side door belonging to it, which opened, from 1512, upon the Rue de Licorne, continued in existence here till 1843, when, on the opening of the Rue de Constantine,

it was adapted to the presbytery of S. Séverin. Opposite la Madeleine was the famous tavern of the Pomme de Pin, the great resort of XVI. c. and XVII. c. wits, which Rabelais counted amongst 'les tabernes méritoires où cauponisoient joyeusement les escholiers de Lutèce,' and of which Regnier writes—

> 'Où maints rubis balais, tous rougissants de vin,
> Montraient un *Hac itur* à la Pomme de Pin.' *Sat.* x.

A little farther down the Rue de la Juiverie on the western side, was the Halle de Beauce, a corn exchange, which existed from immemorial times till the XVI. c. Beyond this the Rue de la Calandre opened westwards, and here, in the 'Maison du Paradis,' S. Marcel, Bishop of Paris, is said to have been born in the VI. c., in honour of which, on Ascension Day, the chapter of Notre Dame visited it, in solemn procession, annually. In the Rue de la Calandre, at the house called from its sign, *du Grand Coq*, Théophraste Renaudot, in 1630, printed the first Parisian newspaper, *La Gazette de France.*

'Théophraste Renaudot, médecin à Paris, ramassoit de tous côtés des nouvelles pour amuser ses malades : il se vit bientôt plus à la mode qu'aucun de ses confrères ; mais comme toute une ville n'est pas malade, ou ne s'imagine pas l'être, il réfléchit, au bout de quelques années, qu'il pourroit se faire un revenu plus considérable en donnant, chaque semaine, au public, des feuilles volantes qui contiendroient des nouvelles de divers pays. Il falloit une permission ; il l'obtint, avec privilège, en 1632. Il y avoit longtemps qu'on avoit imaginé de pareilles feuilles à Venise, et on les avoit appellées *gazettes*, parce qu'on payoit, pour les lire, *una gazetta*, petite pièce de monnoye : voilà l'origine de notre gazette et de son nom '—*Saint-Foix*, '*Essais hist. sur Paris*,' 1776.

Beyond the opening of the Rue de la Calandre, the Rue de la Cité was called Rue du Marché Palu (*palé* or raised). Here, on the right, beyond the Grande Orberie (Herberie,

afterwards the Marché Neuf, destroyed 1860), stood the ancient basilica of S. Germain le Vieux, founded by Chilperic after the death of S. Germain, bishop of Paris, in the hope of eventually endowing it with the body of that prelate, provisionally buried in the abbey of S. Vincent, afterwards S. Germain des Prés. The church never obtained so great a relic except as a visitor, when it was brought for refuge here within the walls of the Cité, from the Normans, but when it was taken back in peace to the mainland, an arm was left here in recognition of the hospitality it had received. S. Germain le Vieux was sold and entirely destroyed at the Revolution. The space east of the Rue de la Cité is now occupied by the huge buildings of the Hôtel Dieu, which, from the earliest times, though on a much smaller scale, has been the neighbour of Notre Dame. The ground now occupied by the hospital was covered till the present century, by a labyrinth of little streets and curious old buildings. Between the Rue de la Lanterne and Rue de la Juiverie (both now swallowed up in the Rue de la Cité) the Rue des Marmousets ran eastwards to the cloister of Notre Dame, taking its name from a house described as Domus Marmosetorum, from the little sculptured figures on its front. It had a door decorated with medallion portraits, and an octagonal tower of the XV. c. (destroyed 1838). Another house pointed out in this street, inspired the neighbours with terror. It was said to have been inhabited by a pastry-cook, who made an alliance with his next neighbour, a barber. When anyone entered the barber's room to be shaved, as soon as he was seated, a trap-door opened beneath his chair, and he disappeared into a cellar communicating with the house of the pastry-cook, who served up his flesh to his

customers in little patties, which long enjoyed an extraordinary popularity in Paris. De Breul, who tells this story, states that the house was razed to the ground, and that it was forbidden ever to build on its site, but Jaillot proves that Pierre Balut, counsellor of Parliament, was permitted to build on the spot by letters patent of François I. in January, 1536. A curious round tourelle, with a well at its foot, belonging to the house which was then erected, stood till the middle of the present century. The first street towards the river, on the left of the Rue des Marmousets, was the Rue de Glatigny, named from a house which belonged to Robert and Guillaume de Glatigny in 1241. Title deeds of 1266 speak of houses *in Glategniaco*. Here was the Val d'Amour, and here, according to Guillot, 'Maignent [demeurent] dames au corps gent, folles de leurs corps.' The priests were forbidden to marry, but, on payment, were permitted to have concubines, till it was forbidden at the Council of Paris in 1212.[1] Behind the Rue de Glatigny, close to the back of S. Denis de la Chartre, was the little church of S. Luc, where the relics of S. Cloud were secured from the English, from 1428 to 1443. Eastward from the Rue de Glatigny ran the Haute and Basse Rue des Ursins, part of which still exists. In the Rue Haute des Ursins (also called de l'Ymage) stood the old Hôtel des Ursins with encorbelled towers above the river, where Jean Juvénal des Ursins lived (1360-1431), who was counsellor to the Châtelet, advocate to Parliament, provost of the trades, advocate and counsellor of the king, and chancellor of the dauphin. He is represented with his wife and eleven children in a curious picture, formerly in Notre Dame and now in

[1] See Dulaure, ii. 106.

the Louvre, and another portrait in the Louvre represents his son Jean Guillaume, Baron de Traynel, Chancellor of France under Charles VII. and Louis XI. It is said that Racine resided for a time at No. 9, Rue Basse des Ursins, of which a fragment still exists. Close to the end of this street was the interesting church of S. Landry, which, in 1100, was already parochial. It contained a shrine, enriched, in 1418, by Pierre d'Orgemont, with some bones from the shrine of S. Landry at Notre Dame. The Dauvet family restored the church in the XV. c., and it contained the fine tombs of Jehan Dauvet (1471) and Jehan Baudran (1459) his wife, as well as several XVIII. c. monuments to the family of Boucherat, and the epitaph of Pierre de Broussel, surnamed 'patriarche de la Fronde' and 'le père du peuple,' who died in the time of Louis XIV. Here also was the mausoleum of Catherine Duchemin, wife of the famous sculptor François Girardon, bearing a beautiful Pietà inscribed, 'Le sieur Girardon, voulant consacrer à Jésus-Christ tout ce qu'il peut avoir acquis d'intelligence et de lumières dans son art, a fait et donné à l'église de Saint-Landry, cet ouvrage au pied duquel il repose dès premier Septembre MDCCXV.' S. Landry, sold in the Revolution, was occupied as a carpenter's shop till 1829, when it was pulled down. In the Rue S. Landry lived the Councillor Pierre Broussel, famous as a frondeur, and there he was arrested by Comminges, August 26, 1648. A very curious account of his seizure is to be found in the *Mémoires de Brienne*. Behind the church of S. Landry, the Rue d'Enter ran parallel to the river, having the Hôtel de Clavigny on the left. In its early existence it was called Rue Port S. Landry, as it led to the only point of embarkation at the

east end of the island, the spot where the coffin of Isabeau de Bavière, who had died in the Hôtel S. Paul, was embarked for S. Denis, accompanied by a few servants only, after a service in Notre Dame. On the right of the Rue d'Enfer was the church of S. Agnan, founded (*c.* 1118) by Archdeacon Etienne de Garlande, formerly Dean of S. Agnan at Orleans. Here the Archdeacon of Notre Dame found S. Bernard despairing at the inefficiency of his preaching in Paris, lamenting through a whole day at the foot of the humble altar, and consoled him with his counsels. The church was sold at the Revolution, but existed, divided into two stories of a warehouse, till late years. Racine lived, *c.* 1670, in a house on the south side of the Rue d'Enfer.

Returning in imagination to the site of S. Landry, the Rue du Chevet led under the east end of the church, to the Rue S. Pierre aux Bœufs, on the eastern side of which was the church of that name, the especial church of the butchers, mentioned in a bull of Innocent II. (1136) as *Capella Sancti Petri de Bobus.* It was sold at the Revolution, and, after long serving as a wine-cellar, was pulled down in 1837, though its picturesque portal was preserved and applied to the western façade of S. Séverin. It was in this church that the student Hémon de la Fosse, converted to paganism by classical studies, attacked the Host in 1503, and proclaimed the worship of Jupiter, for which he had his tongue branded with hot iron, his hand cut off, and was finally burnt alive. It is said that as an expiatory procession was passing after this execution, two cows, being led to the butcher, knelt before the sacrament, whence the name of the church. Close behind S. Pierre, the little church of S. Marine stood from the XI. c., with a parish of twenty houses,

and a curé who was chaplain to the episcopal prisons. Sold at the Revolution, S. Marine was used first as a popular theatre, then for workshops: it existed till recent times. On the opposite side of the Rue S. Pierre, the Rue Cocatrix ran west, named from the fief of a family which existed here in the XIII. c.

All these sites are now swallowed up. Most of them are covered by the vast modern buildings of the *Hôtel Dieu*, the Maison Dieu of the middle ages. This is said to have originated in a hospital founded by S. Landry, and was probably the same which a charter of 829 mentions under the name of S. Christophe. But the first building which bore the name of Hôtel Dieu, and which stood on the south side of the Place du Parvis Notre Dame, was begun by Philippe Auguste, who gave the title of Salle S. Denis to its first ward. To this, Queen Blanche of Castille added the Salle S. Thomas, and S. Louis continued the work by building the Salle Jaune, with two attendant chapels, along the banks of the river. After being long neglected during the hundred years' war, the Hôtel Dieu found a great benefactor in Louis XI., who built the beautiful gothic portals of the two chapels near the Petit Pont, which, with the noble renaissance gable by their sides belonging to the Salle du Légat, were the great feature of the building till the whole was destroyed by fire on December 30, 1772, when many of the sick perished, the rest being received by the archbishop in Notre Dame. In its next form the Hôtel Dieu had no interest, except that under the peristyle was a statue of the philanthropist Montyon, who desired that his remains might rest there (1838) in the midst of the poor and sick. It was in this hospital that the poet Gilbert died. The whole of

its buildings were pulled down and the present Hôtel Dieu, built by Diet, was inaugurated August 11, 1877.

More open and airy, the island has nowhere lost more in picturesqueness than in the opening out of the Parvis Notre Dame to its present dimensions, and lining it on the left with a straight line of buildings of featureless houses. The ancient Parvis (paradisus, the earthly paradise—whence the great church, the figure of the heavenly Jerusalem, was seen in all its glory), the spot where the scaffold was erected upon which the Templars protested their innocence before their execution, had been gradually made narrower and surrounded by lofty houses of varied outline. On its right was a fountain (destroyed 1748), and in front of this a statue of unknown origin [1] (representing a man holding a book), which was called by the people Le Grand Jeusneur, and became the recipient of all the satires of the time, as the statue of Pasquin at Rome.

'Dans certains ateliers, on envoie encore les apprentis emprunter chez le coutelier *la pierre à aiguiser la langue*, ou acheter chez l'épicier pour *deux sous d'huile de coude*. Jadis on ne manquait jamais d'envoyer les novices chez M. Legris, *le vendeur de gris*. Le débutant, arrivé sur le parvis, demandait au passant l'adresse du marchand célèbre, et cette farce séculaire faisait toujours rire.' *E. Drumont*, '*Paris à travers les âges.*'

On the south of the Parvis, where the buildings of the Hôtel Dieu now stand, stood the Hôpital des Enfants Trouvés, having its origin in a house called La Couche, which resulted from the preaching of S. Vincent de Paul, for the rescue of children who used previously to be openly sold, in the Rue

[1] The Abbé Lebeuf considers it to have represented Christ holding the book of the New Testament.

S. Landry, for a franc apiece to acrobats or professional beggars. The hospital was rebuilt in 1746–48, with a chapel, celebrated for its ceiling, painted in an imaginary state of ruin, with such power that it seemed to those below as if it must fall and crush them. The second hospital swallowed up the church of S. Geneviève des Ardents, whither legend asserted that the shepherd-patroness was wont to resort for prayer. The dedication of Sancta Genoveta Parva commemorated the cure, as the shrine of S. Geneviève was carried by, of a vast multitude, attacked by the terrible epidemic called *des Ardents*.[1] The hospital of the Enfants Trouvés has been recently demolished to expose the indifferent front of the southern division of the Hôtel Dieu. The ugliness and bareness of the hospital, internal and external, does not contrast favourably with similar institutions in many provincial towns, notably Beaune, Tonnerre, and Angers.

The metropolitan cathedral of Notre Dame now faces us in all its gothic magnificence. The remains of an altar of Jupiter discovered in 1711 indicate that a pagan temple once occupied the site, where *c.* 375 a church dedicated to S. Stephen was built under Prudentius, eighth bishop of Paris. In 528, through the gratitude of Childebert—'le nouveau Melchisedech'—for his recovery from sickness by S. Germain, another far more rich and beautiful edifice arose by the side of the first church, and was destined to become *ecclesia parisiaca*, the cathedral of Paris. Childebert endowed it with three estates—at Chelles en-Brie, at La Celle near Montereau, and at La Celle near Fréjus, which

[1] No wonder that multitudes died of the *mal des ardents*. The cure prescribed was wine and holy water mingled with scrapings from a stone of the Holy Sepulchre, and in which relics of the saints had been dipped. See *Historiens de France*, xi.

last supplied the oil for its sacred ordinances. The new church had not long been finished when La Cité, in which the monks of S. Germain had taken refuge with their treasures, was besieged by the Normans, but it was successfully defended by Bishop Gozlin, who died during the siege. It is believed that the substructions of this church were found during recent excavations in the Parvis Notre Dame, and

NOTRE DAME.

architectural fragments then discovered are now preserved at the Palais des Thermes.

The first stone of a new and much larger cathedral was laid by Pope Alexander III. in 1163, under Bishop Maurice de Sully: *A fundamentis extruxit ecclesiam cui preerat*, writes his contemporary Robert of Auxerre. On its first altar Heraclius, Patriarch of Jerusalem, celebrated mass. The work advanced rapidly. The choir was finished in 1185,

and two years later Geoffrey Plantagenet, son of Henry II. of England, was buried in front of the high altar. A few years later Isabelle de Hainaut, wife of Philippe Auguste, was laid in the same place. Early in the XIII. c., under Bishop Pierre de Nemours, the nave, towers, and façade were completed. It was then that the old church of S. Etienne, where Fredegonde had taken refuge with her treasures after the murder of Chilperic (584), was pulled down. The south porch was begun, as its inscription tells, by Jehan de Chelles, master mason, February 12, 1257, the north portal about the same time, and the cathedral was finished by the beginning of the reign of S. Louis, whose funeral service was performed here.

In spite of serious injuries from fire, no serious restoration ruined the glory of the cathedral before the XVII. c. But under Louis XIII. and Louis XIV. the XIV. c. stalls, tombs, roodloft, the open clôture, and XII. c. windows of the choir were swept away, and, in 1771, to give a freer passage for processions, the central pillar of the western portal was removed, with the lower sculptures of its tympanum. Every year after this saw some destruction under the name of improvement, till the great Revolution broke out, when the greater part of the statues of the portals and choir chapels were destroyed, and the cathedral became a Temple of Reason, Mlle Maillard, attended by her priestesses—figurantes de l'opéra being adored as Goddess of Reason *à la place du ci-devant Saint Sacrement*! Since 1845 the urgency of M. de Montalembert has led to much of these injuries being repaired, and to a magnificent restoration of the entire fabric under Viollet-le-Duc, though the whole has since narrowly escaped perishing under the Com-

mune, when all its chairs were piled up in the choir and set on fire, and only the want of air and the dampness of the walls saved the building.

The magnificent west façade consists of three stories. The triple portal is surmounted by *La Galerie des Rois* (de Juda, as being ancestors of Notre Dame) —saved by the intervention of the astronomer Dupuis, when their destruction was ordered by the Municipal Council in 1793. In the second story is a great rose-window flanked by double windows enclosed in wide-spreading gothic arches. The third story is an open gallery of slender arches and columns —La Galerie de la Vierge : the statues here are modern.[1] Four buttresses rising to the top of the building divide it into equal parts, and also mark the width of the towers. They have niches with statues representing Religion, Faith, S. Denis, and S. Stephen.

'Il est, à coup sûr, peu de plus belles pages architectoniques que cette façade où, successivement et à la fois, les trois portails creusés en ogive, le cordon brodé et dentelé des 28 niches royales, l'immense rosace centrale flanquée de ses deux fenêtres latérales, comme le prêtre du diacre et du sous-diacre, la haute et frêle galerie d'arcades à trèfle qui porte une lourde plate-forme sur ses fines colonnettes, enfin les deux noires et massives tours avec leurs auvents d'ardoises,[2] parties harmonieuses d'un tout magnifique superposées en étages gigantesques, se développent à l'œil, en foule et sans trouble, avec leurs innombrables détails de statuaire et de sculpture, ralliés puissament à la tranquille grandeur de l'ensemble ; vaste symphonie en pierre, pour ainsi dire, œuvre colossale d'un homme et d'un peuple, tout ensemble une et complexe comme les iliades et les romanceros dont elle est sœur ; produit prodigieux de la cotisation de toutes les forces d'une époque, où, sur chaque pierre, on voit jaillir en cent

[1] The original statue of Adam from this gallery, now in the Magasin at S. Denis, is a very interesting XIV. c. work, and ought to be in one of the chapels of Notre Dame.

[2] These are now unfortunately removed.

façons la fantaisie de l'ouvrier disciplinée par le génie de l'artiste : sorte de création humaine, en un mot, puissante et féconde comme la création divine, dont elle semble avoir dérobé le double caractère : variété, éternité.' — *Victor Hugo*, '*Notre Dame de Paris*.'

The central portal—*Porte du Jugement*—recently restored from abominable mutilations by Soufflot, bears a statue of Christ by Geoffroy Dechaume on its dividing pillar. At the sides are the Apostles ; in the medallions the Virtues and Vices. The tympanum (the lower part modern) and vaulting represent the Last Judgment. It was beneath this portal that most of the royal and other great marriages have taken place. When Elizabeth of France, daughter of Henri II., married Philippe II. of Spain, it is recorded that Eustace de Bellay, Bishop of Paris, met her here, 'et se fit la célébration des épousailles audit portrail, selon la coutume de notre mère Sainte Église.'

On the left is the *Portail de la Vierge*.

'Cette porte est tout un poème en pierre. Sur le socle du trumeau central est placée la statue de la Vierge tenant l'enfant ; sous ses pieds elle foule le dragon à tête de femme dont la queue s'enroule au tronc de l'arbre de la science. Adam et Ève, des deux côtés de l'arbre, sont tentés par le serpent. Sur la face gauche du socle, est sculptée la création d'Ève, et sur celle de droite, l'ange chassant nos premiers parents du paradis. Un dais très riche, soutenu par deux anges thuriféraires, surmonte la tête de la Vierge et se termine par un charmant édicule recouvrant l'arche d'alliance. On voudra bien se rappeler que les litanies donnent à la Vierge le titre d'Arche d'alliance. Ainsi, sur ce trumeau, la glorification de la mère du Christ est complète. Elle tient dans ses bras le Rédempteur ; suivant la parole de l'Écriture, elle écrase la tête du serpent, et sa divine fonction est symbolisée par l'arche d'alliance. Sur le linteau de la porte, divisé en deux parties par l'édicule couronnant le dais, sont sculptés, à la droite de la Vierge, trois prophètes assis, la tête couverte d'un voile, tenant un seul phylactère dans une attitude méditative ; à la gauche, trois rois couronnés dans la même pose. Ces six figures sont les plus belles

entre toutes celles de cette époque. La présence des prophètes est expliquée par l'annonce de la venue du Messie ; quant au rois, ils assistent à la scène comme ancêtres de la Vierge. Les têtes de ces personnages sont particulièrement remarquables par l'expression d'intelligence méditative qui semble leur donner la vie.

' Le second linteau représente l'ensevelissement de la Vierge. Deux anges tiennent le suaire et descendent le corps dans un riche sarcophage. Derrière le cercueil est le Christ benissant le corps de sa mère ; autour de lui les douze apôtres, dont les physionomies expriment la douleur. Dans le tympan supérieur, la Vierge est assise à la droite de son fils, qui lui pose sur la tete une couronne apportée par un ange. Deux autres anges agenouillés des deux côtes du trône portent des flambeaux. Dans les quatre rangées de claveaux qui entourent ces bas-reliefs, sont sculptes des anges, les patriarches, les rois aïeux de la Vierge et les prophètes. Un cordon couvert de magnifiques ornements termine les voussures. Mais comme pour donner plus d'ampleur à la courbe finale, une large moulure l'encadre en forme de gable renfoncé. Cet encadrement repose sur deux colonnettes.

' Huit statues garnissent les ébrasements. Voici comment se disposent ces figures. En commençant par le jambage à la droite de la Vierge, est placé S. Denis portant sa tête et accompagné de deux anges, puis Constantin. Contre l'ébrasement opposé, en face de Constantin, est le pape S. Sylvestre, à la suite S. Geneviève, S. Etienne et S. Jean-Baptiste. Les statues étant posées sur les colonnettes de l'arcature inférieure, les tympans réservés entre les arcs qui surmontent ces colonnettes sont par conséquent sous les pieds des figures. Chacun de ces tympans porte une sculpture qui se rapporte au personnage supérieur. Sous Constantin, deux animaux, un chien et un oiseau, pour signifier le triomphe du christianisme sur le démon : sous S. Denis, le bourreau tenant la hache ; sous les deux anges, un lion et un oiseau monstrueux, symboles des puissances que les anges foulent aux pieds ; sous S. Sylvestre, la ville de Byzance ; sous S. Geneviève, un démon ; sous S. Etienne, un Juif tenant une pierre ; sous S. Jean Baptiste, le roi Hérode. Dans le fond de l'arcature, sous les petites ogives, sont sculptées en relief très-plat des scènes se rapportant également aux statues supérieures. Ainsi, sous Constantin, on voit un roi agenouillé tenant une banderole, aux pieds d'une femme assise, voilée, couronnée, nimbée, et tenant un sceptre. Cette femme, c'est l'Eglise, à laquelle l'empereur rend hommage. Sous les anges, on voit les combats de ces esprits supérieurs contre les esprits rebelles. Sous

S. Denis, son martyre ; sous S. Sylvestre, un pape conversant avec un personnage couronné ; sous S. Geneviève, une femme tenue par une main sortant d'une nuée, et recevant l'assistance d'un ange : sous S. Etienne, la représentation de son martyre ; sous S. Jean Baptiste, le bourreau donnant la tête du Précurseur à la fille d'Hérodiade. A la même hauteur, sur les ébrasements, sont sculptées la Terre, représentée par une femme tenant des plantes entre ses mains : la Mer, figurée de même par une femme assise sur un poisson et tenant une barque. Les pieds-droits extérieurs de la porte sont couverts de végétaux sculptés avec une rare délicatesse ; les arbres et arbustes sont évidemment symboliques ; on reconnaît parfaitement un chêne, un hêtre, un poirier, un châtaignier, un églantier.

' Trente-sept bas-reliefs, sculptés sur les deux faces de chacun des pieds-droits de la porte, composent un almanach de pierre au-dessus des bas-reliefs de la Mer et de la Terre. Ce sont les figures du zodiaque et les divers travaux et occupations de l'année.

' C'est ainsi que les artistes du commencement du xiii^e^ siècle savaient composer une porte de cathédrale.' — *Notre-Dame*, vii. 421.

The portal on the right, *de S. Anne* or *de S. Marcel*, is the most ancient of the portals, and is composed, in its upper part, of fragments from that of S. Etienne, executed at the expense of Etienne de Garlande, who died in 1142. Other portions come from the central portal of the façade begun by Bishop Maurice de Sully (ob. 1196), who is himself represented amongst the sculptures, together with Louis VII. On the central pillar is the statue of S. Marcel, ninth bishop of Paris (ob. 436) ; it is of early XIII. c. The hinges of this door, magnificent specimens of metal work, are also relics of S. Etienne.

The beautiful south façade bears, with its date 1257, the name of the only known architect of Notre Dame — Jean de Chelles. The portal of the north transept is devoted to the history of the Virgin, and bears a beautiful statue of her, with the mantle fastened under the right arm. The reliefs give the history of the

Virgin. The statuettes of angels are very charming.[1] Beneath the third window, belonging to a choir chapel beyond this portal, is the graceful *Porte Rouge*, a chef-d'œuvre early XIV. c., which has a representation of the Coronation of the Virgin in its tympanum and scenes from the life of S. Marcel in its vaulting. It takes its name from its doors having been originally painted red. Its statues represent S. Louis and Marguerite de Provence.

'La petite Porte-Rouge atteint presque les limites des délicatesses gothiques du quinzième siecle.' — *Victor Hugo.*

The cathedral spire is a recent 'restoration' by Viollet-le-Duc.

High mass on Sundays is at 9.30 A.M.; Vespers, followed by Benediction, at 2.30 P.M. On Fridays in Lent the great relic, the Crown of Thorns, is exhibited after 2 P.M. in the choir.

On entering the church from the sunlit square the extreme darkness is at first almost oppressive, then infinitely imposing. The chief light comes from above, from the windows of the clerestory, which, in the choir, are filled with gorgeous stained glass. The five aisles, with their many pillars, afford most picturesque cross views. In the choir Henry VI. of England (1431), when only ten years old, was crowned king of France. The whole church, now so bare of historic memorials, was formerly paved with sepulchral stones. The monuments included: Philippe, archdeacon of Paris, son of Louis VI., 1161; Prince Geoffrey of England, 1186; Queen Isabelle of Hainault, 1189; Louis de France, dauphin, son of Charles VI., 1415; Louise de Savoie, mother of François I. (her heart), 1531; Louis XIII. (his

[1] Lübke.

entrails), 1643; Eudes de Sully, Bishop of Paris, 1208; Bishop Etienne II., dit Templier, 1279; Cardinal Aymeric de Magnac, 1384; Bishop Pierre d'Orgemont, 1409; Denis Dumoulin, Patriarch of Antioch, 1447; Archbishop Pierre de Marca, 1662; Archbishop Hardouin de Péréfixe, 1671; Archbishop François de Harlay, 1695; and Renaud de Beaune, Archbishop of Sens, 1616.

'Cette vaste église, qui l'enveloppait de toutes parts, était elle même un souverain calmant. Les lignes solennelles de cette architecture, les pensées pieuses et sereines qui se dégageaient, pour ainsi dire, de tous les pores de cette pierre, agissaient sur elle à son insu. L'église avait aussi des bruits d'une telle bénédiction et d'une telle mansuétude qu'ils assoupissaient cette âme malade. Le chant monotone des officiants, les réponses du peuple aux prêtres, quelquefois marmottées, quelquefois tonnantes, l'harmonieux tressaillement des vitraux, l'orgue éclatant comme cent trompettes, les trois clochers bourdonnant comme des ruches de grosses abeilles, tout cet orchestre sur lequel bondissait une gamme gigantesque montant et descendant sans cesse d'une voûte à un clocher, assourdissaient sa mémoire, son imagination, sa douleur. Les cloches surtout la berçaient. C'était comme un magnétisme puissant que ces vastes appareils répandaient sur elle à larges flots.' — *Victor Hugo*, '*Notre Dame de Paris.*'

The form of the church is a Latin cross. The central aisle is of great width,[1] and, besides the chapels, there are

[1] The length of Notre Dame is 226 feet; width at transepts, 144 feet; height of vaulting, 102 feet; height of west towers, 204 feet; width of west front, 128 feet; length of nave, 225 feet; width of nave, 39 feet.

An engraved copper tablet hung against one of the pillars formerly gave the dimensions of the church—

Si tu veux sçavoir comme est ample,
De Nostre-Dame le grand temple,
Il y a, dans œuvre, pour le seur,
Dix et sept toises de hauteur,
Sur la largeur de vingt-quatre,
Et soixante-cinq sans rebattre,
A de long aux tours haut montées
Trente-quatre sont comptées;
Le tout fondé sur pilotis,
Aussi vrai que je te le dis.

De Breul, '*Antiquités de Paris.*'

double side-aisles, above which run the immense galleries of the triforium, united at the transept walls by very narrow passages. The choir retains some of its wood carving, executed under Louis XIII., from designs of Jean de Goulon. The group called *Le Vœu de Louis XIII.*, consists of a Descent from the Cross by Nicolas Coustou. The kneeling figure of Louis XIII. is by Guillaume Coustou, that of Louis XIV. by Antoine Coysevox. The tapestries hung up on festivals were given by Napoleon I. The dead Christ in gilt copper comes from the chapel of the Louvois in the Capucines of the Place Vendôme. Enclosing the west end of the choir is part of the curious XIV. c. screen, sculptured by Jean Ravy—a remnant of that destroyed under Louis XIV.

'The earlier series on the north contains a crowded representation of the History of Christ, in an unbroken line from the Annunciation to the Prayer in Gethsemane. These representations are vividly conceived, and the style in which they are executed breathes the spirit of the XIII. c. Perhaps they belong to the end of that period or the beginning of the XIV. c. The reliefs on the south side are different in many points. They continue the History of Christ, and, indeed, the whole was so arranged that the cycle which began at the east passed along the north side to the west end of the choir, and was continued on the lectern, where the Passion, Crucifixion and Resurrection were depicted in front of the congregation, concluding at the south side in a scene moving from west to east. Of the later scenes, the only ones now in existence are those which extend from the meeting of Christ as the Gardener with Mary Magdalen, to the farewell to the Disciples after the Resurrection. The artist of these later scenes left his name, in an inscription that has now also disappeared, as Jehan Ravy, who for twenty-six years conducted the building of Notre Dame, at the end of which time it was completed under his nephew, Master Jehan le Bouteiller, in 1351. Master Ravy evidently thought that he could improve upon his predecessor's work on the north side; for while the latter had formed the scenes into one

unbroken series, he divided into separate compartments by arcades, so that the later representations, which are still in existence, are separated from each other by small columns.'— *Lübke.*

The chapels have been decorated in fresco, at great expense, under Viollet-le-Duc, rather to the destruction, most will consider, of the general harmony of the building. We may notice in the choir chapels, beginning on the right (the south)—

Chapelle S. Denis. Statue of Archbishop Affre, by Auguste de Bay. The Archbishop is represented at the moment when, appearing with an olive branch on the barricade of the Faubourg S. Antoine, he was struck by a ball, June 25, 1848.

Chapelle S. Madeleine. Kneeling statue of Archbishop Sibour murdered in S. Etienne du Mont, January 8, 1857, by Dubois. Grave of the papal nuncio Garibaldi, Archbishop of Myra, 1853.

Chapelle S. Guillaume. Statue of the Virgin and Child, attributed to Bernini. Mausoleum of General Henri-Charles d'Harcourt, 1760, by Pigalle — a singular work of dramatic sculpture.

Chapelle S. Georges. Statue of Archbishop Darboy murdered by the Communists in the prison of la Roquette, May 27, 1871, by Bonnassieux. Kneeling statue of Archbishop Morlot, 1862, by Lescorné.

La Chapelle de Notre Dame des Sept Douleurs north of choir contains a restored fresco of XIV. c. of the Virgin and Child throned, with S. Denis on the right, and Bishop Simon Matifas de Buci, who built the first three chapels on the left of the apse, as was told on his monument, and whose tomb was originally beneath it.

Chapelle S. Marcel. Immense tomb of Cardinal de Belloy, 1808, by Pierre Deseine. Tomb, with reclining figure, of Archbishop de Quélen.

Chapelle S. Louis. Kneeling statue of Archbishop Louis-Antoine de Noailles, 1729, by de Chaume.

Chapelle S. Germain. Tomb of Archbishop Leclerc de Juigné, 1811. A kneeling figure in relief.

Chapelle S. Ferdinand. Slab tomb, with medallion, of Archbishop de Beaumont, 1781.

Chapelle S. Martin. Tomb (restored by Viollet-le-Duc) of Jean Baptiste de Vardes, Comte de Guébriant, Marshal of France, 1643, and his wife Renée du Bec-Crespin, who was sent as ambassadress extraordinary to Poland, and died 1659.

Behind the sanctuary, moved from its rightful place, is the tomb, with an interesting jewelled effigy, of Archbishop Matiffas de Buci, 1304.

Against a pillar at the entrance of the choir on left is a statue of S. Denis, by Nicolas Coustou. Against the corresponding pillar on the right is a XIV. c. statue of the Virgin and Child.

'Apres la bataille de Poitiers, les bourgeois de Paris, pour faire cesser les maux qui affligeaient la France, firent vœu d'offrir tous les ans à Notre Dame un cierge de la longueur de la ville. Le 14 août 1437, le prevôt des marchands et des échevins présentèrent, pour la premiere fois, cette offrande au chapitre. Quand Paris se fut augmenté et qu'il devint difficile de trouver un cierge de telle dimension, on changea le cierge en une lampe d'argent qui devait rester toujours allumée et que François Morin apporta en grande pompe à Notre Dame en 1605.'—*Paris à travers les âges.*

Among the historic memorials which perished in the Revolution was the equestrian statue of Philippe le Bel, clothed in the armour which he wore at Mons-en-Puelle, which stood by the last pillar on the right of the nave. A gigantic S. Christopher, destroyed by the chapter in 1786, was given, in 1413, by Antoine des Essarts, whose tomb, with his armed statue, stood near it. Tastes have changed, for a famous traveller of the XVII. c. found S. Christopher the only thing worth seeing in the church.

'I could see no notable matter in the cathedrall church, saving the statue of S. Christopher on the right hand at the coming in of the great gate, which is indeed very exquisitely done, all the rest being but ordinary.'—*Coryat's 'Crudities,'* 1611.

The realistic tomb of Canon Jean Etienne Yver (1467) still exists uninjured.[1] The archbishops have been buried

[1] Other monuments belonging to Notre Dame which still exist and might be restored (from the Musée at Versailles) with great advantage to the interest of the

since 1711, in a vault under the choir ; if they are cardinals their hats are hung over their coffins.

The *Treasury* of Notre Dame is open from 10 to 4 (50 c.) except on Sundays and holidays. It was despoiled at the Revolution, but a few of the most precious objects escaped, and others have since been collected from other churches. It is approached through the east arcade of a little cloister, with stained glass representing the story of S. Geneviève. The greatest treasures of all, the Crown of Thorns given to S. Louis and brought hither from the Sainte Chapelle, and the nail of the True Cross which belonged to the abbey of S. Denis, are only exposed on Fridays in Lent.

The other treasures include the gold XII. c. cross of the Emperor Manuel Comnenus, bequeathed by Anne de Gonzague to S. Germain des Prés in 1683 ; the relic of the True Cross sent to Galon, bishop of Paris, in 1109 ; the cross, in wood and copper, of Bishop Eudes de Sully ; the discipline of S. Louis ; the crucifix which S. Vincent de Paul held over Louis XIII. when he was dying ; the coronation mantle of Napoleon I. and the chasuble which Pius VII. wore at the coronation ; chasubles embroidered in XV. c. and XVI. c. ; the pastoral cross of Archbishop Affre ; the dress worn by Archbishops Affre, Sibour, and Darboy in their last moments, with the marks left by the instruments of their death ; the magnificent silver image of the Virgin and Child given by Charles X. (1821). The ostensoir given by Napoleon I., and many magnificent church vestments and services of church plate presented by Napoleon I. and III. on occasion of marriages, baptisms,

church, are those of Jean Jouvenel des Ursins (1431) and his wife, Michelle de Vitry ; and of Maréchal Albert de Gondi, Duc de Retz (1602) and his brother Pierre de Gondi, Bishop of Paris (1616).

&c. On the walls of the treasury are full-length portraits of Archbishops de Quélen and Sibour.

The *Chapter House*, with the throne where the archbishop presides every month at a council, contains a portrait of Archbishop Affre and a picture of his death upon the barricade of the Faubourg S. Antoine. An armoire adorned with paintings of the life of S. Louis, contains a precious reliquary of S. Louis; other reliquaries of XIII. c., and XIV. c.; reliquaries of XV. c., supporting busts of S. Louis and S. Denis; and a massive ostensoir given by Napoleon I., who also presented the great paschal candlestick of the church.

The most magnificent scene ever witnessed in Notre Dame was the coronation of Napoleon I. and Josephine, at an expense of eighty-five million francs.

'Quelle est l'âme qui peut avoir mis un pareil jour en oubli? J'ai vu depuis Notre-Dame, je l'ai vue dans les fêtes somptueuses et solennelles, mais jamais le coup d'œil du couronnement de Napoléon m'a été même rappelé. Cette voûte aux arceaux gothiques, aux vitraux lumineux, qui retentissait du chant sacré des prêtres, appelant les bénédictions du Très-Haut sur la cérémonie qui allait être célébrée, en attendant le vicaire de Jésus-Christ, dont le trône était préparé près de l'autel; tandis que le long de ses vieilles murailles, recouvertes de tapisseries magnifiques, on voyait rangés par ordre tous les corps de l'Etat, les députés de toutes les villes, la France entière, enfin, qui, représentée par ses mandataires, envoyait son vœu attirer la bénédiction du ciel sur celui qu'elle couronnait. Ces milliers de plumes flottantes qui ombrageaient les chapeaux des sénateurs, des conseillers d'Etat, des tribuns, ces cours de judicature avec leur costume riche et sévère à la fois, et ces uniformes brillants d'or, puis ce clergé dans toute sa pompe, tandis que, dans les travées de l'étage supérieur de la nef et du chœur, des femmes jeunes, belles, étincellantes de pierreries et vêtues en même temps avec cette élégance qui n'appartient qu'à nous, formaient une guirlande ravissante au coup d'œil.

'Le pape arriva le premier. Au moment où il entra dans la basilique, le clergé entonna *Tu es Petrus*, etc.; et ce chant grave et religieux fit une profonde impression sur les assistants. Pie VII. avançait du fond

de cette église, avec un air à la fois majestueux et humble. On voyait qu'il était notre souverain, mais que dans son cœur il se reconnaissait l'humble sujet de celui dont le trône était une croix.

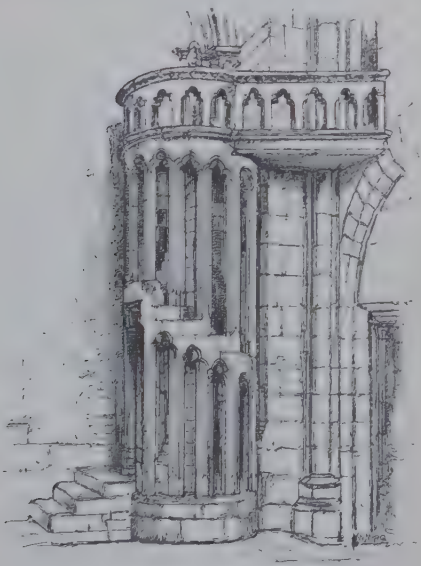
'L'instant qui restait peut-être le plus présent sur les marches de l'autel, fut celui où Joséphine reçut de l'empereur la couronne et fut sacrée solennellement impératrice des Français. Lorsqu'il fut temps pour elle de paraître activement dans le grand drame, l'impératrice descendit du trône et s'avança vers l'autel, où l'attendait l'empereur, suivie de ses dames du palais et de tout son service d'honneur, et avait son manteau porté par la princesse Caroline, la princesse Julie, la princesse Elisa et la princesse Louis. J'ai eu l'honneur d'être présente à quelques *grandes fêtes*, comme on le dit dans le traducteur S. Germain, c'est-à-dire, en toute vérité de conscience, que jamais je n'en vis qui m'impressionnèrent davantage que Joséphine. C'était de l'élégance et de la majesté ; aussi, une fois qu'elle avait repris elle son manteau de cour, il ne fallait plus chercher la femme du monde peu sûre dans ses vertus, elle était convenable de tous points, et jamais reine ne sut mieux *trôner* sans l'avoir appris.

'Je vis tout ce que je viens de dire dans les yeux de Napoléon. Il jouissait en regardant l'impératrice s'avancer vers lui ; et lorsqu'elle s'agenouilla, . . . lorsque les larmes, qu'elle ne pouvait retenir, roulaient sur ses mains jointes qu'elle élevait bien plus vers lui que vers Dieu, dans ce moment où Napoléon, en pleurs *lui-même*, était pour elle sa véritable providence, alors il y eut entre ces deux êtres une de ces minutes fugitives, uniques dans toute une vie, et qui contiennent le vide de bien des années. L'empereur mit une grâce parfaite à la remettre des sections qu'il devait faire pour accomplir la cérémonie. Mais ce fut surtout lorsqu'il s'agit de couronner l'impératrice. Cette action devait être accomplie par l'empereur, qui, après avoir reçu la petite couronne fermée et surmontée de la croix, qu'il fallait placer sur la tête de Joséphine, devait la poser sur sa propre tête, puis la mettre sur celle de l'impératrice. Il mit à ces deux mouvements une lenteur gracieuse qui était remarquable. Mais lorsqu'il en fut au moment de couronner enfin celle qui était pour lui, selon un préjugé, son *Marie heureuse*, il fut *craintif* pour elle, si je puis dire le mot. Il arrangeait cette petite couronne qui surmontait le diadème, en diamant, la plaçait, la déplaçait, la remettait encore, il semblait qu'il voulait lui promettre que cette couronne lui serait douce et légère !' — *Mémoires de la Duchesse d'Abrantès.*

In later times, the most magnificent ceremonials at

Notre Dame have been the marriage of Napoleon III. to the Comtesse Eugénie de Teba, January 29, 1853, and the baptism of the Prince Imperial.

Those miss a great sight who do not ascend the *Towers*



STAIRCASE AT NOTRE DAME.

of Notre Dame. The entrance (40 c.) is on the north side of the north tower, left of portal. The staircase is easy. On the first landing is a large chamber, containing the admirable little spiral staircase (giving access to the roofs) of which we give an illustration. A gallery, with a glorious view runs

round the final base of the towers and across the west façade. It is worth while to have accomplished the ascent if only to make the acquaintance of the extraordinary population of strange beasts and birds which guard the parapet. Two hundred and ninety-seven steps have to be

LES CHIMÈRES DE NOTRE DAME.

mounted before reaching the summit of the south tower, 223 feet in height.

'C'est un magnifique et charmant spectacle que Paris, vu du haut des tours de Notre Dame aux fraiches lueurs d'une aube d'été. On pouvait être, ce jour-là, en juillet. Le ciel était parfaitement serein. Quelques étoiles attardées s'y éteignaient sur divers points, et il y en avait une très-brillante au levant dans le plus clair du ciel. Le soleil était au moment de paraître. Paris commençait à remuer. Une lumière très-blanche et très-pure faisait saillir vivement à l'œil tous les plans que ses mille maisons présentent à l'orient. L'ombre geante des clochers

allait de toit en toit d'un bout de la grande ville à l'autre. Il y avait déjà des quartiers qui parlaient et qui faisaient du bruit. Ici un coup de cloche, là un coup de marteau, là-bas le cliquetis compliqué d'une charrette en marche. Déjà quelques fumées se dégorgeaient çà et là sur toute cette surface de toits comme par les fissures d'une immense solfatare. La rivière, qui fronce son eau aux arches de tant de ponts, à la pointe de tant d'îles, était moirée de plis d'argent. Autour de la ville, au dehors des remparts, la vue se perdait dans un grand cercle de vapeurs flaconneuses à travers lesquelles on distinguait confusément la ligne indéfinie des plaines, et le gracieux renflement des coteaux. Toutes sortes de rumeurs flottantes se dispersaient sur cette cité à demi réveillée. Vers l'orient le vent du matin chassait à travers le ciel quelques blanches ouates arrachées à la toison de brume des collines.' *Victor Hugo,* '*Notre Dame de Paris.*'

In the south tower is the great bell, 'le bourdon de Notre Dame,' which has announced all the great French victories. The famous 'Jacqueline,' given in 1400, was named after Jacqueline de la Grange, wife of its donor, Jean de Montaigu (brother of Bishop Gérard), beheaded at the Halles in 1409; but when recast, in 1686, the bell was called 'Emmanuel Louise Thérèse,' in honour of Louis XIV. and his queen. A smaller bell shown here was brought from Sebastopol, and is of Russian workmanship.

Notre Dame has always been celebrated for its preachers. Many of the finest orations of Bossuet and Bourdaloue were delivered here. Latterly the religious feelings of the middle ages have seemed to be awakened at Notre Dame, when twelve thousand persons have listened at once to the preaching of the Dominican Lacordaire, grand and majestic, but free from all mannerism and affectation, full of sympathy, telling of salvation not damnation; when the Carmelite Père Hyacinthe has drawn an immense audience, though rather appealing to the moral and intellectual than the religious feelings; or when as many as eight thousand have been led to a general

communion by the fiery words of the Jesuit Père de Ravignan.

Nothing remains now of the episcopal palace, sacked February 14, 1831, when, under Monseigneur de Quélen, its library of twenty thousand volumes was destroyed, without the slightest interference from the government of Louis Philippe, who remained utterly impassive to the scenes which were going on.

'L'édifice, envahi par une foule innombrable et furieuse, n'était plus qu'une ruine au bout de quelques instants. Tour à la fois on déracinait les grilles et les rampes des escaliers, on sapait les murs, on crevait la toiture, on précipitait par les fenêtres les marbres, les boiseries, les glaces et le mobilier des appartements. Une troupe de barbares faisait la chaîne depuis la bibliothèque du palais jusqu'au parapet du quai ; les livres et les manuscrits précieux passaient de main en main ; chacun les lacérait à son tour, et les derniers les lançait dans la rivière. Tout cela s'accomplissait au milieu de chants sauvages et de hurlements affreux. Pour comble d'outrage, une troupe avinée, souillée de fange et couverte d'habits sacerdotaux, formait autour de l'enceinte une grotesque et sacrilège procession. C'est ainsi que les archevêques de Paris furent dépouillés de leur antique demeure.' — *De Guilhermy*, '*Itin. arch. de Paris.*'

'Les persécutions et l'assassinat semblent, en nos heures troublées, comme le lot promis d'avance à ceux qui s'asseyent sur le siège menacé par tant de haines. Monseigneur de Quelen voit son palais archiépiscopal mis à sac ; Monseigneur Affre est frappé mortellement sur une barricade, victime de son héroïque dévouement ; Monseigneur Sibour est poignardé par Verger, et si Monseigneur Marlot s'éteint tranquillement, Monseigneur Darboy tombe sous les balles des fédérés.' — *Edmond Pruvost*, '*Paris à travers les âges.*'

It was in this *Archevêché* that the National Assembly held its first meeting in Paris, after the removal from Versailles. The *Sacristy* now occupies the site of the palace. The archbishop's garden occupied the site of the hillock known, in early times, as La Motte aux Papelards, a name not inappropriate during the dissolute life of Archbishop Harlay.

Behind the cathedral is the *Place Notre Dame*, with a gothic fountain of 1843. Here, at the end of the garden, shuddering figures are always pressing against the windows of a low one-storied building. It is the *Morgue*, where bodies found in the river or streets are exposed for recognition during three days. The name Morgue comes from the old French word for visage. Formerly at the entrance of all the prisons was a chamber called the Morgue, where, on their arrival, prisoners were detained for some minutes, that their physiognomies might be well studied for after-recognition. The bodies are seen through a glass screen, and are kept constantly watered to impede decomposition. The clothes in which the bodies are found are removed, which is perhaps a reason why mistakes are frequently made, and people meet alive and well the relations whom they have mourned and buried, after recognising them at the Morgue. More than 300 is the average of bodies annually exposed here. Nothing can be more appalling than the interior of the Morgue, where death is seen in its utmost horror.

'La populace est avide de cet affreux spectacle ; c'est bien le plus révoltant que l'imagination puisse représenter.'—*Tableau de Paris*, 1782.

'La Morgue est la chapelle ardente de l'infortune et du crime. . . . Il y a des jours de l'année où la Morgue est beaucoup trop étroite : le lendemain d'une émeute, le lendemain du Mardi-Gras, le lendemain d'une fête nationale.'—*Noiiier, Régnier et Champin*, '*Paris historique*.'

'La Morgue est un spectacle à la portée de toutes les bourses, que se payent gratuitement les passants pauvres ou riches. La porte est ouverte, entre qui veut. Il y a des amateurs qui font un détour pour ne pas manquer une de ces représentations de la mort. Lorsque les dalles sont nues, les gens sortent désappointés, volés, murmurant entre leurs dents. Lorsque les dalles sont bien garnies, lorsqu'il y a un bel étalage de chair humaine, les visiteurs se pressent, se donnent des émotions à bon marché, s'épouvantent, plaisantent, applaudissent ou sifflent, comme

au théâtre, et se retirent satisfaits, en déclarant que la Morgue est réussie, ce jour-là.'—*Zola*, '*Thérèse Raquin*.'

Nothing remains now of Le Cloitre Notre Dame, on the northern side of the church, with its thirty-seven canonical houses and its famous episcopal schools, in which S. Anselm defeated Roscelin and S. Bernard combated Abélard. Here was the earliest public library in France, sold in the last century. The cloister was commemorated in the names of the Rue du Cloitre Notre Dame, the Rue des Chanoinesses, and Rue des Chantres, the last of the ancient streets of the quarter. At the corner of the latter street and the Quai aux Fleurs (formerly Napoléon), looking on the ancient Port S. Landry, Heloise lived with her uncle, the Canon Fulbert. On a house here (now rebuilt) was inscribed—

> Abeilard, Héloïse, habitèrent ces lieux,
> Des sincères amans modèles précieux. 1118.'

In No. 7 of the destroyed Rue du Cloitre, Racine and Boileau both lived for a time. A fragment of the *Rue des Ursins* still commemorates the famous hôtel of that name. At the entrance of the Rue du Cloitre was the church of S. Jean le Rond (destroyed 1748), which served as the Baptistery of the Cathedral. It was on the steps of S. Jean le Rond that the celebrated mathematician D'Alembert was exposed as an infant by his unnatural mother, the chanoinesse Tencin, and was picked up by the poor glazier's wife, who brought him up, and whom he ever after regarded as his true mother, though his own tried to reclaim him when he became famous.

On the second floor of the last house of the Quai de l'Horloge, Jeanne Marie Phlipon, afterwards the famous

Mme Roland, was born, and she has described how she lived on the 'pleasant quays' as a girl with her grandmother, and was accustomed to 'take the air by the winding course of the river,' with her aunt Angelica.

In the Rue Chanoinesse it is said that the epistles of Pliny, afterwards published by Aldus, were found by the monk Joconde.

The *Isle S. Louis*, which belonged to the chapter of Paris, remained uninhabited till the XVII. c. It has still much the character which we find given to it in descriptions of the last century.

'C'est un quartier qui semble avoir échappé à la grande corruption de la ville; elle n'y a point encore pénétré. Les bourgeois se surveillent: les mœurs des particuliers y sont connues; toute fille qui commet une faute, devient l'objet de la censure, et ne se mariera jamais dans le quartier. Rien ne représente mieux une ville en province du troisieme ordre, que le quartier de l'Isle. On a fort bien dit—

'"L'habitant du Marais est étranger dans l'Isle."'

Tableau de Paris, 1782.

From the entrance of the Isle S. Louis, Notre Dame looks especially grand—

'Vue du chevet, colossale et accroupie entre ses arcs-boutants, pareils à des pattes au repos, dominée par la double tête de tours, au-dessus de sa longue échine de monstre.'—*Zola*, '*L'Œuvre*.'

The *Church of S. Louis en l'Isle*, with a perforated stone spire, only dates from 1679-1721. It contains some pictures by *Mignard* and *Lemoine*.

At the end of the long quiet street of S. Louis en l'Isle, is (on the left) a garden, shading the front of the *Hôtel Lambert*, magnificently restored by the Czartoriski family. This hôtel was built, in the middle of the XVII. c., by Levau, for the President Lambert de Thorigny, and all the

great artists of the time—Lebrun, Lesueur, François Périer, and the Flemish sculptor Van Obtal—were employed in its decorations. 'C'est un hôtel bâti par un des plus grands architectes de France, et peint par Lebrun et Lesueur. C'est une maison faite pour un souverain qui serait philosophe,' wrote Voltaire to Frederic the Great. The *Galerie de Lebrun* retains all the decorations by that great artist; the ceiling represents the Marriage of Hercules and Hebe. Only a few paintings in grisaille remain from the hand of Lesueur, all his larger works having been taken hence to the Louvre. Voltaire was living here, with Mme du Châtelet, his 'Emilie,' when he planned his *Henriade*, having as his chamber the room where Lesueur painted the Apollo and the Muses, now in the Louvre. After Mme du Châtelet, the financiers Dupin and Delahaye resided here; then, under the empire, M. de Montalivet, with whom Napoleon held here the conference, in 1815, in which his cause was decided to be hopeless.

No. 29 Quai de Bourbon is a fine old XVII. c. hôtel. At No. 17 Quai d'Anjou is the handsome *Hôtel Pimodan* or *de Lauzun* of the XVII. c. At the point of the island is the site once occupied by the Hôtel Bretonvilliers.

The *Pont de la Tournelle* and the quay of the same name commemorate the *tour* or *tournelle* which joined the Porte S. Bernard, the first gate in the walls of Philippe Auguste. Hence a long chain joined to a tower on the Isle Notre Dame, could defend, when required, the passage of the river.

It was on the Isle S. Louis that the famous combat took place, in the presence of Charles V. and his Court, between the dog of Montereau and the Chevalier Macaire,

whom the dog had insisted on recognising as the murderer of his master, Aubin de Montdidier, and attacking wherever he met him.

'Le champ-clos fut marqué dans l'isle, qui n'etoit alors qu'un terrain vague et inhabité. Macaire etoit armé d'un gros baton ; le chien avoit un tonneau percé pour sa retraite et ses relancements. On le lache ; aussitôt il court, tourne autour de son adversaire, évite ses coups, le menace tantot d'un côté, tantot d'un autre, le fatigue, et enfin s'élance, le saisit à la gorge, le renverse, et l'oblige de faire l'aveu de son crime, en présence du roi et de toute sa cour.'—*Saint-Foix*, '*Essais hist. sur Paris.*'

CHAPTER VI.

CHILLY IN THE FAUBOURG S. MARCEL.

THE Faubourg takes its name from the old collegiate church of S. Marcel, destroyed in the Revolution.

'Le peuple est, dans ce faubourg, plus méchant, plus inflammable, plus querelleur, et plus disposé à la turbulence, que dans les autres quartiers. La police craint de pousser à bout cette populace; on la ménage, parce qu'elle est capable de se porter aux plus grands excès.' *Tableau de Paris*, 1782.

From the eastern point of the Isle S. Louis the Pont de la Tournelle leads to the south bank of the Seine, where, on the Quai de la Tournelle (right), is the *Hôtel Pimodan* or *Nesmond* of the age of Henri IV. It was built by Mme de Nesmond, daughter of Mme de Miramion, who established on the same quay a nunnery, which gave it the name of Quai des Miramionnes.

A little to the left is the vast *Halle aux Vins*, and beyond it, is the *Jardin des Plantes* (open daily from 11 to 7 in summer, 11 to 5 in winter), the charming Botanical Garden of Paris, founded by Richelieu at the instigation of Labrosse, physician to Louis XIII.—especially attractive to botanists from its unrivalled collections of wild and herbaceous plants. The peonies, in May and June, are especially magnificent.

There are many shady and delightful walks, in some of which Boileau composed the verses [1] which end in the famous lines—

> 'Mon cœur, vous soupirez au nom de l'infidèle,
> Avez-vous oublié que vous ne l'aimez plus ?'

'Ces promenades solitaires avaient toujours un grand charme pour Bonaparte ; il avait alors plus d'abandon, de confiance, et se sentait lui-même plus rapproché de la divinité, *dont un véritable ami*, disait-il, *est la fidèle image*.'—*Mémoires de la Duchesse d'Abrantès.*

The *Natural History Collections*, which occupy the west portion of the gardens, are open from 1 to 4, the gallery of savage beasts being open on Thursdays only, when they are not to be seen outside.

During the siege of Paris in 1870, the elephants and most of the larger animals were sold and eaten up. Two elephants sold to butchers fetched 27,000 francs, two camels 4,000 francs ; but it was not only in the beasts of its menagerie that the Jardin contributed to the public sustenance.

'Les rats ont, à Paris, certains endroits de prédilection. Un de leurs paradis favoris c'est le Jardin des Plantes, où ils disputent aux animaux rares ou aux volatiles la nourriture administrative. Le séjour du Jardin des Plantes leur fut très-funeste à cette époque, car les employés du Muséum en firent des hécatombes et les mangèrent.—*D'Hérisson.*

Behind the Jardin des Plantes is the *Hospice de la Pitié*, now annexed to the Hôtel Dieu, originally founded by Louis XIII., 1612. In the Rue du Puits l'Hermite is the *Prison of S. Pélagie*, notorious from the horrors of the great Revolution, and celebrated as the place where Joséphine de la Pagerie, the future empress, was imprisoned and inscribed

[1] Fournier, *Paris démoli.*

her name on the wall of her cell, and where Mme Roland wrote her Memoirs.

"Je ne me sais jamais endormie à Sainte-Pélagie sans y avoir des pensées de mort. J'avais le plus souvent d'eux images pour exercer mes idées, et j'ai manqué de long temps plus d'une fois. Mais ce qui m'était plus sensible à Sainte-Pélagie, c'était le moment du réveil. Mes yeux, en s'ouvrant, y rencontraient une horrible couverture . . ."—*Souvenirs de Mme de Créqui.*

To the east of the Jardin des Plantes the *Boulevard de l'Hôpital* leads to *l'Hospice de la Salpêtrière*, built as an arsenal by Louis XIII., and used as a hospice for old men and women. The church—a Greek cross with an altar in the centre under an octagonal dome—dates from 1670.

On the right of the Boulevard de l'Hopital, where the Boulevard S. Marcel branches off westwards, is the *Marché aux Chevaux*, moved hither from the site of the Hôtel des Tournelles. Here Rosa Bonheur has studied.

(The Boulevard de l'Hôpital leads into the wide and handsome *Boulevard d'Italie*, which forms a pleasant drive, with fine views over the south of Paris.)

Following the *Boulevard S. Marcel* for some distance, we find on the right the *Rue Scipion*. Here a house, at the corner of the *Rue Fer-à-Moulin*, has a court decorated with fine terra cotta medallions. These, and the name attached to the street, are all that remain of the hotel built by the rich Scipion Sardini under Henri III.

The Boulevard S. Marcel leads to (left) the *Avenue des Gobelins*, on the right of which is the *Manufacture Générale des Gobelins*, open to the public on Wednesdays and Saturdays from 12 to 3. The work existed in France long before the time of Gilles Gobelin, who lived in the middle of the XV. c.; but he acquired a fortune by the manufacture, in

the art of which he instructed all the members of his own family, and henceforth his name was connected with it. It was long supposed that the waters of the little stream Bièvre, which flows by the establishment, had peculiar properties for the use of dyeing; but the stream is now so adulterated that Seine water is used instead. The establishment comprises a school, and ateliers for the three branches of the art —the dyeing, the tapestry, and the carpet manufacture called Savonnerie, from the house at Chaillot, to which this part of the industry was at one time removed. Much of the old tapestry preserved here was destroyed by the Communists in 1871. The best remaining pieces are of the time of Louis XIV. with two of Louis XIII., and are taken from the works of eminent French painters—Poussin, Vouet, Lebrun, Mignard, Lefebre, Rigaud, Coypel, Oudry, Boucher, &c. There are a few pieces of Flemish and Florentine tapestry, chiefly of XVII. c. A piece executed at Bourges in 1501 represents Louis XI. raising the siege of Dôle and Salins.

An average of six inches square is the daily task of a skilled workman: so that the execution of the larger pieces occupies many years.

> 'Des Gobelins l'aiguille et la teinture
> Dans ces tapis surpassent la peinture.'
>
> *Voltaire*, '*Mondain.*'

'Many of the tapestry hangings in the old hôtels of France record family pride and sense of high antiquity. On the hangings of a room in the hôtel of the Comte de Croy is represented a scene from the deluge, in which a man pursues Noah, with the words: 'Mon ami, sauvez les papiers des Croys.' On a tapestry in the chateau of the present Duc de Levis, the Virgin Mary was represented saying to one of the family who stood bare-headed before her: 'Mon cousin, couvrez-vous,' who replies: 'Ma cousine, c'est pour ma commodité.'—*Lady Morgan's* '*France.*'

Outside the neighbouring Barrière d'Italie is the suburb of the *Maison Blanche* (named from a destroyed house in the Rue S. Hippolyte, supposed to have belonged to Queen Blanche), where General Bréa was murdered in June 1848. A little church marks the spot. The *Avenue d'Italie* was the scene of the celebrated massacre of the Dominicans of Arceuil under the Commune, 1871.

'On les mena Avenue d'Italie, No. 38, à la geôle disciplinaire du secteur. Le 25 mai on les fit sortir. Le premier qui s'avança fut le père Contrault ; il n'avait pas fait trois pas qu'il était trappé d'une balle : il leva les bras vers le ciel, dit : Est-il possible ?" et tomba. Le père Captier se tourna vers ses compagnons, et d'une voix très-douce, mais très-ferme : "Allons, mes enfants ! pour le bon Dieu !" Tous à sa suite s'élancèrent en courant à travers la fusillade. Ce ne fut pas une boucherie, ce fut une chasse. Le pauvre gibier humain se hâtait, se cachait derrière les arbres, se glissait le long des maisons ; aux fenêtres des femmes applaudissaient ; sur les trottoirs, des hommes montraient le poing à ces malheureux ; tout le monde riait. Quelques-uns plus alertes, plus favorisés du sort que les autres, purent se précipiter dans les rues latérales et échapper à la fusillade. Cinq dominicains, sept employés de l'école furent abattus presque devant la chapelle Bréa.' *Maxime du Camp*, '*Les Convulsions de Paris*.'

Returning down the Avenue des Gobelins, on the right is the *Church of S. Médard*, founded before the XII. c., but much altered and enlarged in the XVI. c. and XVII. c. It consists at present of a gothic nave with aisles of the XVI. c., and a loftier renaissance choir. Olivier Petru and Pierre Nicole, the theological writers, are buried in this church, which was besieged, December 21, 1561, by 2,000 protestants, who wished to avenge themselves on the priests of the church for ringing all their bells to disturb the service in the neighbouring 'temple.' Lebœuf [1] narrates that in the XIV. c.

[1] *Hist. du dioc. de Paris.*

or XV. c. a reclusoir or cell was constructed in this church in which a female recluse was shut up for the rest of her days.

'A charming little picture by Watteau exhibits S. Geneviève keeping sheep, and reading a volume of the Scriptures which lies open upon her knee.'—*Jameson's 'Sacred Art.'*

In the little churchyard adjoining, the *bienheureux* deacon Paris was buried, at whose grave numbers of enthusiastic

S. MÉDARD.

Jansenists came to pray in 1727, believing that miracles were wrought there, and excited themselves into such religious frenzy, that as many as 800 persons were seen in convulsions together around the tomb.[1] The convulsions of S. Médard soon presented one of the most extraordinary instances of religious delirium ever known.

[1] *Naturalisme des Convulsions*, ii.

'Semblables aux sibylles de l'antiquité, lorsque le dieu les possédait, les filles éprouvaient de violentes agitations, faisaient des mouvements extraordinaires, des sauts, des tours de force ; on les nommait *les sauteuses*. Les autres, qui hurlaient, poussaient des cris étranges, ou imitaient l'aboiement des chiens, le miaulement des chats, reçurent les qualifications *d'aboyeuses et de miauleuses*.

'Ensuite parurent les prétendues guérisons miraculeuses, les infirmes, les estropiés, les personnes atteintes de maladies de toutes espèces, vinrent solliciter la vertu du bienheureux Paris. Ce fut en septembre 1727 que ce tombeau opéra, dit-on, le premier miracle sur un nommé Lero. Il fut suivi de plusieurs autres.

'Aux miracles succédèrent les prophéties. Les convulsionnaires, pendant leur crise, laissaient échapper des paroles sans suite, que l'on recueillait avec soin, et dont on a formé un volume imprimé, intitulé *Recueil des prédictions intéressantes faites en* 1733. Ces prétendus prophètes étaient qualifiés de *discernans*.

'Au mois d'août 1731, les convulsions, sans perdre de ce qu'elles présentaient d'affligeant et de ridicule, prirent un caractère nouveau, un caractère d'atrocité qui ne s'y était pas encore fait remarquer. "*Dieu changea ses voies*," dit un partisan de ces extravagances, il voulut, pour opérer la guérison des malades, les faire passer par des douleurs très-vives, et des convulsions extraordinaires et très-violentes.

'Alors commencèrent à être mis en usage ce qu'on appelait, en langage convulsionnaire, les *grands secours*, *les secours meurtriers* ; et le cimetière de S. Médard fut converti en lieu de supplice ; les secouristes devinrent des bourreaux, et aux crises d'une maladie réelle ou factice succédèrent les transports de la rage.

'Les jeunes filles convulsionnaires appelaient les coups, les mauvais traitements, et demandaient des supplices comme un bienfait. Elles voulaient être battues, torturées, martyrisées. Il semblait que l'exaltation du cerveau avait produit une révolution totale dans leur système sensitif : la douleur la plus vive avait pour elles les attraits de la volupté.

'Les secouristes, jeunes gens vigoureux, les frappaient, à grands coups de poings, sur le dos, sur la poitrine, sur les épaules, au gré de leurs patientes. Ces malheureuses invitaient leurs bourreaux à les traiter plus cruellement encore. Les secouristes montaient sur leur corps étendu, foulaient aux pieds leurs cuisses, leur ventre, leur sein, et trépignaient sur elles jusqu'à lassitude.' — *Dulaure*, '*Hist. de Paris sous Louis XV.*'

The government tried in vain to put an end to these

scenes by imprisonment and other punishments. Voltaire did more to stop them by his satire.

> 'Un grand tombeau, sans ornemens, sans art,
> Est élevé non loin de Saint-Médard ;
> L'esprit divin, pour éclairer la France,
> Sous cette tombe enferme sa puissance.
> L'aveugle y court, et d'un pas chancelant,
> Aux Quinze-Vingts retourne en tâtonnant.
> Le boiteux vient, clopinant sur la tombe,
> Crie : *Hosanna !* saute, gigotte et tombe.
> Le sourde approche, écoute et n'entend rien.
> Tout aussitôt de pauvres gens de bien,
> D'aise pâmés, vrais témoins du miracle,
> Du bon Paris baisent le tabernacle.'—*La Pucelle*, iii.

At length, by an ordinance of January 1732, the graveyard was closed, and the day after a placard appeared on the gates with the epigram—

> 'De par le roi, défense à Dieu
> De faire miracle en ce lieu.'

The convulsions long continued in other places in Paris, leading to the most horrible orgies.

Now the churchyard of S. Médard is a charming little garden, and, being in a crowded quarter, its many benches are constantly filled. This and many church gardens of Paris are an example of what might have been done in London, every object of interest being preserved, every inequality of ground made the most of, and thickets of shade planted, instead of the ground being levelled, divided by hideous straight asphalte or gravel walks, and a few miserable shrubs being considered as sufficient.

The name of the *Rue Mouffetard*, which leads north from hence into the quarter of the University, commemorates the Mons Cetardus (Mont Cetard, Mouffetard). In this district considerable remains of a Roman cemetery have

been found during different excavations. Here also was the famous oratory of S. Marcel of the XI. c. and crypt of the IX. c., containing the tomb of the saint upon which Gregory of Tours informs us that Bishop Ragnemode in the VI. c. passed a whole day in praying to be cured of ague, fell asleep, and awoke quite well. After the body of S. Marcel had been moved to Notre Dame to preserve it from the Normans, the pilgrims to his grave found that filings from his tombstone, swallowed in a glass of water, were as efficacious as his relics had been. Pierre Lombard, Bishop of Paris, who died 1160, was buried here, where the revolutionists, who broke open his tomb in 1793, saw his body lying intact, and stole the jewels from his pontifical robes.

On the east of the Rue Mouffetard opens the *Rue de l'Epée de Bois*, where the famous and beloved Sœur Rosalie lived as superior of the house of the Sœurs de la Charité, and where she died, February 6, 1856.

'La sœur Rosalie devint l'intermédiaire d'une réconciliation entre la société et le faubourg Saint-Marceau. Elle dissipait les préventions qui existaient contre lui, et le justifiait en le faisant mieux connaître : aussi, quand il était attaqué devant elle, quand on lui adressait quelque reproche, elle le défendait avec vivacité, et protestait énergiquement contre l'injustice. . . Sous tous les régimes et jusqu'à son dernier jour, la sœur Rosalie fut, aux yeux du pauvre, le véritable représentant de tout le bien qui se faisait au faubourg Saint-Marceau.' — *De Meaux.*

The Rue Claude Bernard (left) and the Rue S. Jacques (left) lead to the grille (left) of the *Val de Grâce*, once a Benedictine abbey, founded by Anne of Austria, who promised a 'temple au seigneur' if, after twenty-two years of sterile married life, she should give birth to a son. The birth of Louis XIV. was the supposed result. After the suppression of the abbey at the Revolution its buildings

were turned into a school of medicine and a military hospital. The rooms of Anne of Austria are preserved—the same rooms which Louis XIII. and Cardinal Richelieu ransacked for evidence of her political intrigues in 1637.

The first stone of the *Church* (not open before 12) was laid for his mother by Louis XIV. in 1645, when he was seven years old. François Mansart was its original architect and began the work, which was continued by Jacques Lemercier and completed by Pierre Lemuet, for it was not finished till 1665. The façade is inscribed 'Jesu nascenti Virginique Matri,' and all the decorations of the interior have reference to the birth of Christ, in allusion to that of Louis XIV. The dome, which has considerable beauty, and is the most important in Paris after the Pantheon and the Invalides, is covered with paintings by Pierre Mignard, representing Anne of Austria (assisted by S. Louis) offering the church to the Trinity in her gratitude, in the presence of all catholic christendom, portrayed in two hundred figures. The coffered roof is too rich for the height of the building.

The paintings in the Chapel of the S. Sacrement are by *Philippe and Jean Baptiste de Champaigne*, the sculptures by Michel Auguier. The high-altar is in (far-away) imitation of that of S. Peter at Rome. Joseph and Mary are represented adoring the Infant, with the inscription 'Qui creavit me requievit in tabernaculo meo.' Henrietta Maria, Queen of England, widow of Charles I., and daughter of Henri IV. of France, is buried here, and hither the twenty-six hearts of royal persons buried at S. Denis were carried with great pomp, attended by princes and princesses of the blood. Hither the heart of Anne of Austria herself was

brought, soon after she had carried that of her little granddaughter Anne-Elisabeth de France, with her own hands, to the Val de Grâce. The hearts of three dauphins—son, grandson, and great-grandson of Louis XIV.—were all brought hither in the melancholy year of 1712. In the court before the church is a statue of the surgeon Larrey (1766–1842), who followed the French armies in the Peninsular war—one of the last works of David d'Angers. Three people were burnt alive in the courtyard for upsetting the Host as it was being carried by.

Opposite the hospital, the Rue Val de Grâce leads to the *Rue d'Enfer*, on the site of Vauvert, a hunting lodge of the early kings.

'La rue d'Enfer, où l'on ne voit plus ni diables, ni revenants, mais qui porte sur des carrières beaucoup plus dangereuses. Saint Louis la donna aux Chartreux, pour exorciser ces fantômes. Depuis ce temps, on n'y vit plus de spectres ; et lesdites maisons, bien peuplées, rapportent de bel et bon argent.'—*Tableau de Paris*.

In the Rue Val de Grâce and Rue d'Enfer was the *Church of Notre Dame des Carmelites*, built upon a crypt in which S. Denis is said to have taken refuge. A priory called Notre Dame des Champs existed here and belonged to the Benedictines ; Catherine d'Orléans, Duchesse d'Longueville, bought it for Spanish Carmelites in 1605. The church was adorned with the utmost magnificence, the vault being painted by Philippe de Champaigne, and contained some of the finest pictures in Paris, and a number of tombs, including those of Cardinal de Berulle (1517) and of Antoine Varillas (1696). The crypt was of great antiquity and was supposed to belong to a temple of Mercury, of whom there was said to be a statue at the top of the gable of the church,

more probably intended for S. Michael.[1] It was here that so many of the princesses of the blood royal and other eminent persons were buried in the time of Louis XIV., the Regency, and Louis XV.

Here Louise Françoise de la Baume le Blanc, Mlle de la Vallière, mistress of Louis XIV. and mother of the Comte de Vermandois and Princesse de Conti, took the veil, June 3, 1675, in her thirty-first year, as Sister Marie de la Miséricorde.

CHAPEL OF LES CARMES.

'Elle fit cette action, comme toutes les autres de sa vie, d'une maniere noble et tout charmante. Elle étoit d'une beauté qui surprenoit tout le monde.'—*Mme de Sévigné.*

'Jan. 1680.—Je fus hier aux grandes Carmélites avec Mademoiselle. Nous entrâmes dans ce saint lieu. Je vis Mme Stuart belle et contente. Je vis Mlle d'Epernon, qui me parut horriblement changée. Mais quel ange m'apparut à la fin! Ce fut à mes yeux tous les charmes que nous avons vus autrefois; je ne la trouvai, ni

[1] See *Hist. de l'Acad. des Inscrip.* iii. 300.

bouffie, ni jaune ; elle est moins maigre et plus contente : elle a ses mêmes yeux et ses mêmes regards : l'austérité, la mauvaise nourriture et le peu de sommeil, ne les lui ont ni creuses, ni battus : cet habit si étrange n'ôte rien à la bonne grâce, ni au bon air ; pour la modestie, elle n'est pas plus grande que quand elle donnait au monde une Princesse de Conti ; mais c'est assez pour une carmélite. M. de Conti l'aime et l'honore tendrement ; elle est son directeur. En vérité, cet habit et cette retraite sont une grande dignité pour elle.' —*Mme de Sévigné.*

Mlle de la Vallière died here in 1710.

'Sa fortune et sa honte, la modestie, la bonté dont elle en usa, la bonne foi de son cœur sans aucun autre mélange, tout ce qu'elle employa pour empêcher le roi d'éterniser la mémoire de sa faiblesse et de son péché en reconnaissant ni légitimant les enfants qu'il eut d'elle, ce qu'elle souffrit du roi et de Mme de Montespan, ses deux tuteurs de la cour, la première aux bénédictines de Saint Cloud, où le roi alla en personne se la faire rendre, prêt à commander de brûler le couvent, l'autre aux filles de Sainte Marie-de-Chaillot, où le roi envoya M. de Lauzun, son capitaine des gardes, avec main forte pour enfoncer le couvent, qui la ramena, cet adieu public si touchant à la reine qu'elle avait toujours respectée et ménagée, et ce pardon si humble qu'elle lui demanda prosternée à ses pieds devant toute la cour, en partant pour les carmélites, la pénitence si soutenue tous les jours de sa vie, fort au-dessus des austérités de sa règle, cette suite exacte des emplois de la maison, ce souvenir si continuel de son péché, cet éloignement constant de tout commerce, et de se mêler de quoi que ce fût, ce sont des choses qui pour la plupart ne sont pas de mon temps, non plus que la foi, la force et l'humilité qu'elle fit paraître à la mort du comte de Vermandois, son fils.'—*S. Simon.* 1710.

Here Mme de Genlis describes 'qu'elle s'était jetée en religion'—really becoming a pensionnaire at the convent. The Carmelite monastery was entirely destroyed at the Revolution. But the Carmelites are now re-established on part of their former site ; though nothing remains of the ancient glories of the church except a marble statue from the tomb of Cardinal de Bérulle, founder of the order

in France, by Jacques Sarazin, which was preserved by having been removed by Alexandre Lenoir.

In the *Rue Nicole* (close to No. 19) between the Rue Val de Grâce and the Boulevard de Port Royal, stands, in a courtyard, a picturesque and neglected little XVII. c. chapel, said to be that in which the remains of Sister Louise formerly reposed.

In the Rue d'Enfer also was the convent of the Chartreuse, also called Notre Dame de Vauvert, from the lands bestowed upon it, demolished in the Revolution. Its church contained the tombs of Pierre de Navarre, son of Charles le Mauvais (1412); Jean de la Lune, nephew of the antipope Benedict XIII. (1414); Louis Stuart, seigneur d'Aubigné (1665); and Cardinal Jean de Dormans, Bishop of Beauvais (1374), with a bronze statue. It was for the little cloister of this convent that Lesueur painted the famous pictures of the life of S. Bruno, now in the Louvre. They are now the only relic of a convent which was founded by S. Louis.

Till late years a building existed within the precincts of the Chartreuse, where the famous Calvin found a refuge n 1532.

'Le parlement manda à sa barre le recteur de l'université, Nicolas Cop, soupçonné d'hérésie, et lui ordonna de s'assurer sur l'heure d'un élève en droit qui se cachait à la Chartreuse. Au lieu de faire arrêter le légiste, Cop le prévint et s'évada avec lui. . . . Cet élève, c'était Calvin.' *Touchard-Lafosse*, '*Hist. de Paris.*'

Close by was Port Royal de Paris, formerly the Hôtel Clagny, purchased and founded by Mme Arnauld, mother of the famous Mère Angélique, as a succursale of the celebrated abbey of Port Royal des Champs near Chevreuse, of which the original name Porrois was corrupted to Port Royal.

The nuns were dispersed and the abbey seized by the archbishop of Paris in the Jansenist persecution of 1664. M. d'Andilly had six daughters nuns here at the time, and had had six sisters, of whom Agnès and Eugénie were still living. The famous Mère Angelique had removed hither in her last days from Port Royal des Champs, and died in the convent, aged seventy, August 6, 1661. During the Revolution the buildings of Port Royal de Paris were used as a military prison, called in derision Port Libre. An alabaster urn which was much venerated in the church of Port Royal as having borne a part in the feast of Cana, still exists, neglected, in a warehouse of one of the museums.[1]

(3 *k.* outside the old Barrière de Fontainebleau is the great *Hospital of Bicêtre*, founded by Richelieu, for old or insane men, on the site of a palace which the Duc de Berry, uncle of Charles VI., built on a spot formerly occupied by a castle which was erected in 1290 by John, Bishop of Winchester — of which name Bicêtre is regarded as a corruption.)

A little south-west of Val de Grâce is the *Observatoire*, (supposed to stand on the site of the Château de Vauvert, which S. Louis gave to the Carthusians), built after the ideas of Colbert, and from the designs of the physician Perrault (1667–72).

It was in the *Allée de l'Observatoire*, behind the Luxembourg garden, that Marshal Ney, Prince de la Moscowa, called 'le brave des braves' by Napoleon I., was executed for high treason, November 21, 1815, because, when in the service of Louis XVIII. (who had made him a peer of France), he deserted, with his army, to Napoleon after his

[1] Two famous works of Philippe de Champaigne in the Louvre come from hence — the Last Supper, and the Miraculous Cure of a Nun, the painter's daughter.

escape from Elba. A statue by Rude marks the spot of execution.

'A neuf heures du matin, Ney, revêtu d'un froc bleu, monta dans une voiture de place. Le grand-référendaire accompagna le maréchal jusqu'au fiacre. Le curé de Saint-Sulpice était à ses côtés ; deux officiers de gendarmerie sur le devant de la voiture. Le lugubre cortege traversa le jardin du Luxembourg du côté de l'Observatoire. En sortant de la grille, il prit à gauche, et fit halte cinquante pas plus loin, sous les murs de l'avenue. La voiture s'étant arrêtée, le maréchal en descendit lestement, et se tenant à huit pas du mur, il dit à l'officier : "Est-ce ici, Monsieur?" "Oui, M. le maréchal." Alors Ney ôta son chapeau de la main gauche, plaça la droite sur son cœur, et s'adressant aux soldats, il s'écria : "Mes camarades, tirez sur moi." L'officier donne le signal du feu, et Ney tomba sans faire aucun mouvement.'—*Hist. de la Restauration, par un homme d'état.*

'Ce qui frappe surtout dans cette horrible exécution, c'est ce qu'elle a de morne, de peu solennel. La foule n'est pas là, au moment suprême ; on l'a trompée : elle est à la plaine de Grenelle ; Michel Ney, maréchal de France, prince de la Moscowa, duc d'Elchingen, est fusillé dans un lieu muet, désert, au pied d'un mur, par des soldats qui se cachent, sur l'ordre d'un gouvernement qui a peur de sa propre violence.'—*Louis Blanc,* '*Hist. de dix ans.*'

Just outside the Barrière d'Enfer, close to the Observatoire (in the garden of the west octroi building) is the principal entrance to the *Catacombs*, formed out of the ancient stone-quarries which underlie—about 200 acres—a great part of Paris between this and the Jardin des Plantes. The sinking of these galleries in the latter part of the last century made it necessary to consolidate them, and gave rise to the idea of using them as cemeteries, when it became necessary to transport the bones in the Cimetière des Innocents to some other site. The catacombs were solemnly consecrated, April 7, 1786, since which they have become a vast ossuary. Ninety steps lead down from the level of the Barrière d'Enfer. Each set of bones has an inscription saying whence and when it was brought here, with poetical inscriptions from

different French authors. The tomb of the poet Gilbert bears, from his last elegy, the words —

> Au banquet de la vie, infortuné convive,
> J'apparus un jour et je meurs ;
> Je meurs ! et sur la tombe où lentement j'arrive,
> Nul ne viendra verser des pleurs.

Several rooms, like chapels, are inscribed 'Tombeau de la Révolution,' 'Tombeau des Victimes,' &c., and contain the victims of the massacre of September 2 and 3, 1789. At one point is a fountain called 'Fontaine de la Samaritaine.' Amongst the coffins brought here was the leaden one of Mme de Pompadour, buried in the vaults of the Capucines, April 1764 ; but it was destroyed in the Revolution. Any visitor left behind in the catacombs would soon be devoured alive by rats, and accidents which have occurred have led to the prohibition of all visits, except those which take place *en masse* three or four times a year, and for which an order has to be obtained at the Hôtel de Ville.

'Tout ce qui a vécu dans Paris dort ici, vagues multitudes et grands hommes, saints canonisés et supplicies de Montfaucon et de la place de Grève. Dans cette confuse égalité de la mort, les rois mérovingiens gardent l'éternel silence à côte des massacrés de Septembre '92. Valois, Bourbons, Orléans et Stuarts achèvent de pourrir au hasard, perdus entre les malingreux de la cour des Miracles et les deux mille de la Religion que mit à mort la Saint-Barthélemy.' —*Nadar.*

On the Boulevard Montparnasse, which leads from the Observatoire to the Invalides, is *La Grande Chaumière*, one of the oldest of the Parisian dancing gardens, where strangers may look *derrière les coulisses de la société*. A little south of this, outside the Barrière, on the Boulevard de Montrouge, is the *Cimetière Montparnasse* (*du Sud*), opened 1824, on the suppression of the Cimetière Vaugirard. Amongst the

tombs are those of the famous Jesuit preacher Père de Ravignan, the Père Gratry, Edgar Quinet, and the artist Henri Regnault, killed in the siege of Paris, January 19, 1871, by one of the last shots fired under the walls, and whose funeral was one of the most touching ceremonies of that time.[1] Near the entrance (right), behind the family tomb of Henri Martin the historian, is a space railed in as the burial-place of the Sisters of Charity, amongst whom lies Sœur Rosalie (Rendu), the 'mother of the poor,' who, equally courageous in the dangers of revolutions and of cholera, as wise and clear-sighted as she was simple and self-sacrificing, has probably influenced a greater number of persons for good than any woman of the present century.

'Le jour des funérailles fut un de ces jours qui ne s'oublient pas, et qui dans la vie d'un peuple rachètent bien des mauvais jours A onze heures, le convoi sortit de la maison funèbre; le clergé de Saint-Médard, auquel s'était joint un grand nombre d'ecclésiastiques, marchait en tête, précédé de la croix; les jeunes filles de l'école et du patronage rappelaient les œuvres de leur mère. Les sœurs de la Charité entouraient le cercueil, placé dans le corbillard des pauvres, comme l'avait demandé la sœur Rosalie, afin que Saint Vincent de Paul pût la reconnaitre jusqu'à la fin pour une de ses filles; l'administration municipale et le bureau de bienfaisance du douzième arrondissement venaient ensuite; puis, derriere eux, se pressait une de ces multitudes que l'on ne peut ni compter, ni décrire, de tout rang, de tout âge, de toute profession; un peuple entier, avec ses grands et ses petits, ses riches et ses pauvres, ses savants et ses ouvriers, avec ce qu'il y a de plus illustre et de plus obscur, tous mêlés, confondus, exprimant, sous des formes et des paroles diverses, les mêmes regrets, la même admiration; tous ayant à remercier d'un service ou à louer d'une bonne action celle à qui ils venaient rendre les derniers devoirs. On eût dit que la sainte morte avait donné rendez-vous autour de son cercueil à tous ceux qu'elle avait visités, secourus, conseillés pendant les longues années de sa vie, et qu'elle exerçait encore sur eux l'ascendant de sa présence et de sa parole; car ces hommes, partis des

[1] See Arthur Duparc, *Correspondance de Henri Regnault.*

extrémités les plus opposées de la société, séparés par leur éducation, leurs idées, leurs positions, qui peut-être ne s'étaient rencontrés jusque-là que pour se combattre, étaient réunis en ce jour dans une même pensée, dans un même recueillement.' *De Melun*, '*Vie de la Sœur Rosalie*.'

Returning to the *Rue S. Jacques*, which runs north from the Observatoire, we find ourselves in the region of convents. In the *Rue des Capucins* was the Convent of the Capucins du Faubourg S. Jacques, afterwards turned into the *Hôpital des Vénériens*, the cruelties of which have left a lasting impression at Paris.

'Ils couchaient jusqu'à huit dans le même lit, ou plutôt ils restaient étendus par terre, depuis huit heures du soir jusqu'à une heure du matin, et faisaient alors lever ceux qui occupaient le lit, pour les remplacer. Vingt ou vingt cinq lits servaient ordinairement deux cents personnes, dont les deux tiers mouraient. Ce n'est pas tout : les malades devaient être, d'après les arrêts de l'administration, claires et fustigés, avant et après leur traitement. Cet horrible état de choses subsistait au dix huitième siecle : et une déliberation de l'an 1700 renouvelle expressement l'ordre de fustiger ces malades.'—*Dulaure*, '*Hist. de Paris*.'

Side-streets bear the names of the Feuillantines, Ursulines. A house, close to the Val de Grâce, now used as a school (Institution Notre Dame, No. 269), was the convent of the Bénédictins Anglais, founded by Marie de Lorraine, Abbess of Chelles. It was here that the body of James II., who died at S. Germain, remained for many years under a hearse, awaiting sepulture, in order that his bones, like those of Joseph, might accompany his children when they returned to the English throne, and repose at Westminster in accordance with his will. It was only when the hopes of the Stuarts had completely withered that the king was buried under a plain stone inscribed, 'Ci gist Jacques II., Roi de

la Grande-Bretagne.' By his side, after her death (in 1712), rested his daughter Louisa, born at S. Germain. Queen Marie Béatrice was buried at Chaillot. The bodies were lost at the Revolution.

The old winding Rue S. Jacques is here very picturesque, with a great variety of roofs and dormer windows. This, one of the oldest of Parisian streets, is full of movement and noise, but the side streets in all this quarter are quietude itself.

'Silence règne dans les rues serrées entre le dôme du Val de Grâce et le dome du Panthéon, deux monuments qui changent les conditions de l'atmosphère en y jettant des tons jaunes, en y assombrissant tout par les teintes sévères que projettent leurs coupoles. Là, les pavés sont secs, les ruisseaux n'ont ni boue ni eau, l'herbe croît le long des murs. L'homme le plus insouciant s'y attriste comme tous les passants, le bruit d'une voiture y devient un événement, les maisons y sont mornes, les murailles y sentent la prison. Un Parisien égaré ne verrait là que des pensions bourgeoises ou des Institutions, de la misère ou de l'ennui, de la vieillesse qui meurt, de la joyeuse jeunesse contrainte à travailler. Nul quartier de Paris n'est plus horrible, ni, disons-le, plus inconnu.'—*Balzac*, '*Le Père Goriot*.'

On the left of the Rue S. Jacques we pass the *Institution des Sourds Muets*, occupying the buildings of the ancient Seminary of S. Magloire. A conspicuous feature rising above the courtyard is a magnificent elm, of very great height, supposed to have been planted by Henri IV., and to be the oldest tree in Paris. Massillon is said often to have sat reading at its foot.

Close by, is the *Church of S. Jacques du Haut Pas*, built 1630–84, partly at the expense of the Duchesse de Longueville. During the Revolution it became *Le Temple de la Bienfaisance*. The portal was designed by Daniel Gittard. The pulpit comes from the old church of S. Benoît. The

Duchesse de Longueville (the faithful friend of the Port-Royalists), who died April 15, 1679, is buried in the second chapel (right), but without a tomb.

'La duchesse de Longueville est morte dans une grande devotion, mais dans sa jeunesse elle etait très coquette et galante. Son mari était gouverneur de Normandie, elle dut l'accompagner dans son gouvernement et elle était fort chagrine de quitter la cour : elle y avait laissé des gens qu'elle aimait plus que son mari, une personne surtout, de sorte que le temps lui dura bien. Beaucoup de gens lui dirent : "D'où vient, madame, que vous vous laissez ennuyer, comme vous faites? que ne jouez-vous?" "Je n'aime pas le jeu," repondit-elle. "Si vous vouliez chasser, je trouverais des chiens," disait l'un. "Non, je n'aime pas la chasse." "Voudriez-vous des ouvrages?" "Non, je ne travaille point." "Voudriez-vous promener? Il y a de belles promenades ici." "Non, je n'aime pas la promenade." "Qu'aimez-vous donc?" Elle répondit, "Que voulez-vous que je vous dise? Je n'aime point le plaisir innocent."'—*Correspondance de Madame.*

The gravestone still remains of M. de S. Cyran, who died Oct. 11, 1672, aged 62, the founder of the celebrity of Port Royal, the master of the Arnaulds, Lemaitres, Nicole, and Pascal.

On the left is the *Place S. Jacques*, where Fieschi, Pepin and Morey, conspirators against Louis Philippe, were executed in 1835.

The Rue S. Jacques has always been, as it is still, celebrated for its booksellers' shops and stalls.

'The Via Jacobaea is very full of booke-sellers that have faire shoppes most plentifully furnished with bookes.'—*Coryat's 'Crudities,'* 1611.

Now we reach the handsome open space in front of the Pantheon, and all around us are buildings famous in the *Pays Latin*, which we must leave for another chapter.

CHAPTER VII.

THE UNIVERSITY LE QUARTIER LATIN.

THE University has given its name to the district in which most of its teachers and scholars resided, a district now outwardly blended with the surrounding streets and houses, but which was once defined as including all the space within the wall of Philippe Auguste on the left bank of the Seine. This wall began at the Pont de la Tournelle on the east, skirted the Rues des Fossés S. Bernard and des Fossés S. Victor, embraced the Abbey of S. Geneviève (then the Jacobin Convent), descended from the Porte S. Michel to the Porte de Buci,[1] and ended, on the west, at the Tour de Nesle. The name of *Pays Latin* was first given to the district by Balzac.

'The University of Paris had its inviolable privileges, its own endowments, government, laws, magistrates, jurisdiction; it was a state within a state, a city within a city, a church within a church. It refused to admit within its walls the sergeants of the Mayor of Paris, the apparitors of the Bishop of Paris; it opened its gates sullenly and reluctantly to the king's officers.'—*Milman*, '*Hist. of Latin Christ.*' Bk. xi.

The Boulevard S. Michel and the Boulevard S. Germain, the Rue des Ecoles and the Rue Monge have recently put Old Paris to flight, by cutting into this thickly-packed

[1] From Simon de Buci, the first to bear the title of Premier Président, killed in 1369.

quarter, with wide streets and featureless houses, destroying endless historic landmarks in their course. The greater part of its interesting buildings, however, had already disappeared, either during the Revolution, or in the great clearance made on the building of the Pantheon. Yet a walk through this quarter of the 'Civitas philosophorum' will still recall many historic associations from the very names which are met on the way, whilst here and there a precious relic of the past will still be found in existence.

A minute examination of the Quartier Latin will be interesting to antiquarians, but cursory visitors will only care to see S. Etienne du Mont, the Pantheon, possibly the Sorbonne, and certainly the Hôtel de Cluny. In order to visit all the historic points, we must not only frequently retrace our steps, but penetrate many of the narrowest streets and alleys in this part of the town.

'N'allez pas prendre en haine tout un quartier de Paris et retrancher la moitié de la ville de votre communion. Ces jeunes gens sont moins gracieux, moins élégants sans doute que leurs voisins de l'autre côté de l'eau, et ce n'est point dans le parterre de l'Odéon que le goût et la mode iront chercher leurs favoris ; mais c'est parmi eux que se recrutent toutes les célébrités de l'époque : la justice, le barreau, les sciences, les arts leur appartiennent ; leurs jours, quelquefois leurs nuits, sont consacrés au travail, et c'est ainsi que se préparent dans le silence des publicistes, des poëtes, des orateurs. Faut-il les condamner parce qu'ils ont préféré le fond à la forme, le travail à l'oisiveté, la science au plaisir ? Il ne faut condamner personne, il faut seulement répéter aux auteurs qu'il y a deux jeunesses en France : l'une jouit de la vie et l'autre l'emploie : l'une attend son avenir et l'autre l'escompte. La première est la plus sage sans doute, mais elle salue bien mal !'—*Victor Hugo*, '*Esquisses Parisiennes*.'

Crossing the island by the Rue de la Cité, we reach the *Petit Pont*, formerly, like many of the bridges, covered with

old houses, which were only abolished here by Act of Parliament in 1718. In one of these houses on this bridge lived Perinet le Clerc, who opened the gates of Paris to the Duc de Bourgogne in 1418. On the south bank of the Seine the bridge was defended by the Petit Châtelet (Castellatum), which guarded the approach to La Cité, on the site now called *Place du Petit Pont*. It was a massive quadrangular castle, having round towers on the side towards the river, and a gothic gate in the centre, with a vaulted passage for carriages running under the middle of the building. The Provosts of Paris had their official residence here, but the rest of the castle was used as a prison, in which, after the capture of Paris by the Burgundians (1418), all the prisoners were massacred, including the Bishops of Bayeux, Evreux, Coutances, and Senlis. Here also was the President Brisson murdered, Nov. 16, 1591. By old custom, the clergy of Notre Dame walked hither annually in procession on the Dimanche des Rameaux, and delivered one prisoner. The interesting old buildings of the Petit Châtelet were pulled down in 1782. It was on its site, at the entrance of the Rue S. Jacques, that the great barricade of 1848 was raised.

The first turn (left) from the Rue du Petit Pont is the *Rue de la Bûcherie*, on the left of which, in a courtyard, is the deserted *Church of S Julien le Pauvre*[1] (which can only be seen with an order from the Directeur of the Hôtel Dieu) It long served as a chapel to the Hôtel Dieu, and once belonged to a priory attached to the abbey of Longchamps, in which in the XIII. c. and XIV c., the general assemblies of the

[1] The S. Julien to whom this church is dedicated was a poor man who, in penitence, devoted himself, with his wife, to ferrying passengers, day and night, over an otherwise impassable river. One day a poor leper thus received their charity, and, on reaching the shore, revealed himself as Christ himself, and promised them a heavenly reward. The story is told in a relief over a door in No. 42 Rue Galande.

University were held. The church was built towards the end of the XII. c. on the site of a basilica of the III. c. Its portal and tower were demolished in 1675. The interior consists of a nave of four bays, with side aisles, ending in three apses.

'Les deux travées du chœur, l'absides médiane et les deux absidioles latérales n'ont rien perdu de leur ajustement primitif. Elles conservent leurs élegantes colonnes, les unes monostyles, les autres groupées en faisceaux, leurs chapiteaux a feuillage, leurs voûtes portees sur les nervures toriques, leurs clefs historiées. Des colonnettes et des moulures décorent les fenêtres. L'aspect de cette partie de l'église est d'un noble caractère.—*Guilhermy*, '*Itin. archéologique de Paris.*'

S. Julien contains a Calvary of XIV. c. let into the altar, a bas-relief of the same date representing one Oudard and his wife, founders of the chapel of the Hôtel Dieu, destroyed in the XVI. c.; the XV. c. sepulchral bas-relief of Henri Rousseau, advocate of Parliament; a XVI. c. statue of S. Landry; and a pretended statue of Charlemagne, a coarse work in terra cotta. Gregory of Tours tells us that when he came to Paris in the VI. c. he inhabited the hospice for pilgrims at S. Julien le Pauvre.

In the *Rue de la Bûcherie* were early schools of medicine. Over one of its houses the arms of the Faculty may still be seen with the motto 'Urbi et orbi salus.'

The *Rue du Fouarre* (down which there is a beautiful glimpse of Notre Dame) runs (left) from the Rue de la Bûcherie to the *Rue Galande*. This street contained the famous school, held in the straw market, where both his earliest biographers, Boccaccio and Villani, affirm that Dante attended the lectures of Siger de Brabant.

'Essa è la luce eterna di Sigieri,
Che leggendo nel vico degli Strami
Sillogizzò invidiosi veri.'—*Par.* x. 136.

The pupils bought bundles of straw and sat on them during the lectures.[1]

The narrow Rue des Anglais leads (right) from the Rue Galande to (right) the *Rue Domat*, where (at No. 20) some buildings remain from the ancient Breton *Collège de Cornouailles*,[2] founded in the XIV. c. Near this, at the angle of the Rue S. Jacques, was the Chapelle S. Yves, destroyed in 1793.

The *Place Maubert*, an open space at the end of the Rue Galande, below the modern Boulevard S. Germain, probably received its name from Mgr. Aubert, abbot of S. Germain des Prés, to which this site belonged, and who must first have authorised its being built upon.

'C'est le centre de toute la galanterie bourgeoise du quartier, et elle est assez fréquentée, à cause que la licence du causer y est assez grande. C'est là que sur le midy arrive une caravane de demoiselles, à fleur de corde, dont les mères, il y a dix ans, portoient le chaperon, vraie marque et caractère de bourgeoisie, mais qu'elles ont tellement rogné petit à petit qu'il s'est évanoui tout à fait. Il n'est pas besoin de dire qu'il y venoit aussi des muguets et des galans, car la conséquence en est assez naturelle. Chacune avoit sa suite plus ou moins nombreuse, selon que sa beauté ou son bonheur les y attiroit.'—'*Le roman bourgeois*.'

In the *Rue du Haut Pavé*, which connects the Place Maubert with the river, stood the little Collège de Chanac, founded by Guillaume de Chanac, Bishop of Paris, who died 1348. It was connected with the Collège S. Michel, in the next street on the left of the Boulevard S. Germain, the *Rue de Bièvre*, where, at No. 12, one may still see a canopied statue of S. Michael trampling upon the devil, in

[1] At that time the people sat upon straw in the churches, in which there were no chairs then.

[2] The names of colleges are only given in italics when something of their buildings remains.

strong relief. A very poor student here in the XVIII. c. was the man who, without faith or morals, rose by his intrigues under the Régent d'Orléans, to be Archbishop of Cambrai, Cardinal, and Prime Minister —the Abbé Dubois.

S. NICOLAS DU CHARDONNET

Returning to the Boulevard S. Germain, we find on the right the apse of the *Church of S. Nicolas du Chardonnet*, founded 1230, but in its present state a very handsome specimen of the end of the XVII. c., when it was rebuilt, except the tower, by Lebrun the artist, who is buried in the

fourth chapel on the left of the choir, with a bust by Coysevox. Close by, is the striking and terrible monument of his mother, by Callignon and Tuby, which recalls the tomb of Mrs. Nightingale at Westminster. Mme Lebrun is represented rising from the grave at the voice of the archangel, with an expression of awe, yet hope, most powerfully given.

In the second chapel on the right of the choir, is the tomb by Girardon with a bust (and portrait over it) of Jérôme Bignon (1656), saved during the Revolution by being transferred to the Musée des Monuments Français. The poet Santeuil, who died at Dijon in 1697, now lies in this church, after having four times changed his resting-place: his death was due to a practical joke of Louis III., Duc de Bourbon-Condé.

'Un soir que M. le duc soupait chez lui, il se divertit à pousser Santeuil de vin de Champagne ; et de gaieté en gaieté, il trouva plaisant de verser sa tabatière pleine de tabac d'Espagne dans un grand verre de vin, et de faire boire à Santeuil pour voir ce qui en arriverait. Il ne fut pas longtemps à en être éclairé. Les vomissements et la fièvre le prirent, et en deux fois vingt-quatre heures, le malheureux mourut dans les douleurs de damné, mais dans les sentiments d'une grande pénitence, avec lequels il reçut les sacrements et édifia autant qu'il fut regretté d'une compagnie peu portée à l'édification, mais qui detesta une si cruelle expérience.'—*S. Simon.*

In the almost destroyed *Rue des Bernardins*, opposite the west end of the church, was the Hôtel de Torpane, built in 1566 by Jacques Lefevre, abbot of the Chaise Dieu, and councillor of Charles IX. From him it passed to the family of Bignon, illustrious in politics and literature, whose last representative, a priest, sold it to M. de Torpane, Chancellor of Dombes. In his family it remained till the Revolution. It was pulled down in 1830, and its sculptures are now in the second court of the Beaux Arts.

A striking *Statue of Voltaire* by Houdon, 1781, was erected in the square near the entrance of the Rue Monge in 1872.

On the left, in the *Rue de Poissy*, a range of gothic arches, shaded by trees and built into the walls of the Caserne des Pompiers, is a remnant of the *Couvent des Bernardins* or *du Chardonnet*, founded, in 1245, by Abbot Etienne de Lexington. Its monks rapidly became celebrated for their lectures on theology, and Pope Benedict XII., who had attended them in his youth, began to build a new church for the convent in 1338. This church was pulled down at the Revolution, and a bust from one of its tombs (that of Guillaume de Vair, bishop of Lisieux, Keeper of the Seals under Louis XIII.) is now at Versailles. The Refectory became a warehouse, and the Dormitory, for some time, held the archives of the Préfecture de la Seine.

A little further on the east, the Rue des Ecoles is crossed by the *Rue du Cardinal Lemoine*, which is so modernised as to have nothing but its name to recall the *Collège du Cardinal Lemoine*, once one of the greatest colleges of the University. It was founded in the middle of the XIII. c. by Cardinal Jean Lemoine and his brother André, bishop of Noyon. The brothers were buried, side by side, in the chapel, where a very curious service, called *la solennité du cardinal*, was always celebrated on January 13, one of the scholars being dressed up as a cardinal, to represent Lemoine. The college was sold at the Revolution. A massive building belonging to it long existed at the end of ground belonging to No. 22 Rue du Cardinal Lemoine, and has only recently perished. This street now crosses the site of the Collège des Bons Enfants, which stood at the top of

the Rue des Fossés S. Bernard. It was founded before 1248, at which date a bull of Innocent IV. authorised its students to build a chapel. Its Principal from 1624 to 1634 was M. Vincent, afterwards known as S. Vincent de Paul, who founded here his Congrégation des Prêtres de la Mission. After S. Vincent had moved to S. Lazare, the Séminaire de S. Firmin was established here by the archbishop of Paris. At the Revolution this was the terrible prison in which ninety-two priests were confined. In the massacres of September 1 and 2, 1792, fifteen were saved, but seventy-seven were thrown from the windows, stabbed, or had their throats cut. The buildings were sold, and have now entirely perished. It was in the Rue des Bons Enfants that the Constable Bernard d'Armagnac had his hôtel, whence, when Perinet le Clerc introduced the Burgundians into Paris, May 29, 1418, he fled for refuge to the house of a neighbouring mason, who betrayed him.

The Collège des Bons Enfants joined the walls of Philippe Auguste, the moat of which is still commemorated in the name of the *Rue des Fossés S. Bernard*, which extended north as far as the Porte S. Bernard near the Seine, transformed into a triumphal arch in honour of Louis XIV., and since destroyed. Its continuation, the *Rue des Fossés S. Victor*,[1] in great measure swallowed up by the upper part of the Rue du Cardinal Lemoine, united with it in marking the direction of the walls to the south, and commemorated the famous abbey of S. Victor, founded *c.* 1113, on the site of a hermit's cell, by Guillaume de Champeaux, who was driven to take monastic vows by his disgust at his lectures being abandoned for those of his rival—the famous Abélard. Members of

[1] Part of the Rue des Fossés S. Victor remains below the Rue Monge.

this community were the famous writers and theologians, Hugues and Richard de S. Victor, and Adam de S. Victor, celebrated for his hymns. The epitaph of the latter, engraved on copper, and preserved in the Bibliothèque Mazarine, is probably the only relic remaining of the abbey, which was totally destroyed in the Revolution. It was at one time the favourite burial-place of the bishops of Paris,[1] and was also the place where the provost and other officers of the city met a newly appointed bishop on his entry into the capital, which he always made upon a white horse.

In the *Rue d'Arras*, which opens from the Rue Monge opposite the site of the Collège du Cardinal Lemoine, was the little XIII. c. Collège d'Arras, destroyed at the Revolution.

Returning to the Place Maubert, we find on the south side of the Boulevard S. Germain the small fragment left of the *Rue S. Jean de Beauvais*, in which the learned Charron fell down dead,[2] and which takes its name from a college founded by Cardinal Jean de Dormans, Bishop of Beauvais and Chancellor of France, 1365–72. Here S. François Xavier was a teacher, and here the famous Ramus was killed during the Massacre of S. Bartholomew, whilst he was working in his study.

After the expulsion of the Jesuits, the masters and scholars of the Collège de Beauvais were transported to the

[1] The only monuments saved from this church are the marble statue of Guillaume de Chanac, twenty-seventh Bishop of Paris and Patriarch of Alexandria (1348), which lay upon his tomb in the chapel of the Infirmary, and is now in the Musée at Versailles; the epitaph of Adam de S. Victor (1192), now in the Bibliothèque Mazarine; and the epitaph of Santeuil removed (with his remains) to S. Nicolas du Chardonnet.

[2] 'Le 16 de ce mois, sur les onze heures du matin, tomba mort en la rue S. Jean de Beauvais, M. Charron, homme d'eglise et docte, comme ses ecrits en font foi. A l'instant qu'il se sentit mal, il se jeta à genoux, dans la rue, pour prier Dieu: mais il ne fut sitôt genouille, que, se tournant de l'autre côte, il rendit l'âme à son créateur.' - *Journal de l'Estoille*, *November* 1603.

buildings of the Collège Louis le Grand, from which the Jesuits had been driven out, and their own buildings were given to the occupants of the Collège de Lisieux, which was about to be destroyed to make the Place S. Geneviève. In the Revolution the former Collège de Beauvais became the meeting-place of a section of the Panthéon français. At the Restoration it was used as a military hospital and barrack. In 1861 it was purchased by the Dominicans. They have restored its graceful XIV. c. chapel, the foundation stone of which was laid by Charles V. On a marble altar-tomb before the high-altar lay the bronze effigies of Milus de Dormans, Bishop of Beauvais, nephew of the founder (1387), and of Guillaume de Dormans, Archbishop of Sens (1405). At the sides were six life-size statues representing three males and three females of the house of Dormans, with gothic inscriptions in Latin and French. Of these the statues of Jean de Dormans, Chancellor of Beauvais (1380), and his brother Renaud, Archdeacon of Châlons sur Marne (1380), are now in the Musée at Versailles. One of the ladies has had a more remarkable fate, in being used to represent Héloïse in the tomb which was composed of ancient fragments for the Père Lachaise.

The Collège de Beauvais joined the Collège de Presles, established in 1313 by Raoul de Presles for the benefit of natives of Soissons. Higher up the street stood the ancient Ecole de Droit, where the Duchesse de Bourbon, mother of the unfortunate Duc d'Enghien and aunt of king Louis Philippe, died, January 10, 1822.

'La duchesse de Bourbon, frappée d'apoplexie dans l'église S. Geneviève, fut transportée à l'Ecole de Droit, où elle mourut chez M. Grapp, professeur à la dite école.'—*Dussieux*, '*Généalogie des Bourbons*.'

The Ecole de Droit stood opposite the Commanderie de S. Jean de Latran, where the Frères Hospitaliers de S. Jean de Jérusalem had their hôtel. In their church was placed, under Louis XIV., the cenotaph of Jacques de Souvré, Grand Prieur de France, by François Auguier, which is now in the Louvre. The church, partly destroyed at the Revolution, became a communal school ; its tower—'la tour des pèlerins'—was used as an anatomical theatre by the famous Bichat. Though strikingly simple and beautiful from an architectural point of view, and though an undoubted work of the time of Philippe Auguste, the town of Paris, to its eternal disgrace, permitted the destruction of the Tour des Pèlerins in 1854.

Crossing by the Rue des Ecoles into the *Rue des Carmes*, the parallel street on the east, we find, in the court of No. 15, the old chapel, like an Oxford college chapel, belonging to the Irish Seminary in the Rue des Postes, which was attached to the *Collège des Lombards*, founded in 1333 by André Ghini, Bishop of Arras, for the benefit of Italian merchants. Under Louis XII. its Principal was the famous Greek scholar, Jérôme Alexandre, afterwards cardinal. In the reign of François I. its printing office was celebrated. Under Louis XIV., as few Italians came to Paris, the college declined, and was ceded to Irish priests employed in education. Most of the buildings were destroyed at the Revolution.

At the corner of the *Rue S. Hilaire* stood the church of S. Hilaire, pulled down in the last century, and opposite it was the Collège de la Merci, founded in the XVI. c. for brothers of Notre Dame de la Rédemption des Captifs.

The *Marché des Carmes* marks the site of the Carmelite

convent, which was founded by Jeanne d'Evreux, wife of Philippe le Bel, for monks brought from Mount Carmel by S. Louis. The convent was moved hither from the Marais, where the Carmelites are commemorated in the Rue des Barrés. The cloister had a beautiful gothic open-air pulpit.

Hence we may ascend the *Rue de la Montagne*. On the left was the XIII. c. Collège de la Marche.

Further on the left the vast buildings of the *Ecole Polytechnique* swallow up the sites of the ancient colleges of Navarre, Boncourt, and Tournai, the first of which was founded by Jeanne de Navarre, wife of Philippe le Bel, the second (in 1355), by eight scholars of the diocese of Thérouanne. Cardinal Fleury was grand-master of the Collège de Navarre, which numbers the great Bossuet amongst its pupils, also André and Marie Joseph Chénier. On the right, the *Rue Laplace*, formerly Rue des Amandiers, contained the entrance to the *Collège des Grassins*, one of the ten great colleges before the Revolution. It was founded at the end of the XVI. c. by Pierre Grassin d'Ablon, Councillor of Parliament, for poor men of Sens. Its buildings were sold at the Revolution, but part of the apse of the chapel, with gothic windows, is said still to remain at the back of the houses.

In the upper part of the Rue des Amandiers, close to S. Etienne du Mont, stood the Collège de Huban, founded (in 1339) by Jean de Huban, Président des Enquêtes, for six scholars from Huban in Nivernais. This college was sometimes called Ave Maria, from the inscription under an image over the gate. Its chapel contained monuments to the founder and Egasse du Boulay, historian of the University of Paris. The buildings were sold at the Revolution.

The *Church of S. Etienne du Mont*—'fine et délicate merveille de l'art français'—was built (1517–1626) on the site of an earlier edifice of the XIII. c., which had been intended as a succursale to the adjoining church of S. Geneviève, that it might afford accommodation for its pilgrims. The existing church is a curious specimen of renaissance, with a high gabled front of three stories, of which Queen Marguerite, first wife of Henri IV., laid the first stone, and a tall gothic tower flanked by a round tourelle. The building has been well described as 'a gothic church disguised in the trappings of classical details.'

'Le grand portail occidental, élevé dans les premières années du xvii^e^ siècle se distingue par l'originalité de sa forme, et par la belle exécution de sa sculpture. Au premier ordre, quatre colonnes composites engagées soutiennent un fronton triangulaire où est sculpté le Jugement dernier par Debay, et encadrent deux niches latérales renfermant les statues de saint Etienne et de sainte Geneviève par Hébert). Les fûts sont cannelés et coupés de distance en distance par des banderoles historiées de rosaces et de palmettes. La facture des chapiteaux est excellente. Les guirlandes qui accompagnent les colonnes, les rinceaux des frises et des encadrements, les médaillons et les rosaces du fronton, sont remarquables par l'ampleur du style et par le fini du travail. Le tympan de la porte principale représente la *Lapidation de S. Etienne* par Thomas'. Dans la région supérieure de la façade, une rose à douze compartiments s'inscrit sous un fronton demi-circulaire brisé. De chaque côté de la rose est une niche renfermant, à droite la statue de la Vierge, à gauche celle de Gabriel. Une seconde rose elliptique est percée dans le pignon.'—*F. de Guilhermy.*

The aisles are the whole height of the church. The triforium gallery merely runs from pillar to pillar along the sides of nave and choir, and is interrupted at the transepts. In the choir it is reached by twisted staircases wreathed round the pillars on either side of the eccentric rood-loft—the only one left in Paris—sculptured by Biard (1600–1605).

'Sa voûte, en cintre surbaissé, hardiment jetée à travers le chœur, les tourelles à jour qui en contiennent les escaliers et qui montent en spirale bien au-dessus de la plate-forme, les rampes suspendues qui forment points d'appui, sont autant de difficultés que l'architecte s'est proposées pour mieux déployer toutes les ressources de son adresse. Des

S. ÉTIENNE DU MONT (INTERIOR).

anges, des palmes, des rinceaux, des entrelacs, des mascarons, décorent les archivoltes et les frises. Le jubé se complète de deux portes qui ferment les bas-côtés du chœur. Leurs vantaux sont à claire-voie : au-dessus de leur entablement sont assis, au milieu de frontons triangulaires interrompus, deux adorateurs d'une gracieuse exécution.'—*F. de Guilhermy.*

'L'art religieux vient mourir dans Saint Etienne du Mont.'—*H. Martin*, '*Hist. de France.*'

The pulpit, which Samson carries on his shoulders, was designed by Laurent de la Hire. The windows of the nave are round-headed, those of the choir pointed. Some of the windows have splendid examples of XV. c. and XVII. c. glass, and Cousin, Pinaigrier, and other great masters have worked on them: the earliest are in the apse. Amongst the stories told in the windows the most remarkable is the legend of the Jew Jonathas, who on April 12, 1290, whilst living in the Rue des Jardins, compelled a woman who owed him money to give up to him a consecrated wafer received at the communion. He pierced the wafer in various ways, and blood gushed forth: then he threw it into a cauldron full of boiling water, which immediately became the colour of blood. The story got wind. A woman swallowed the wafer. The Jew was seized, condemned, and burnt alive. His house was pulled down, and on its site a chapel, called *des Miracles*, was built. The street was known henceforth as *Rue où Dieu fut bouilli.*

In the third chapel (right) are inscriptions recording the celebrated persons buried in this or other churches of the parish, including S. Geneviève, S. Clotilde, Clovis and his daughter Clotilde, Pascal, Tournefort, Rollin, and Lemaistre de Sacy, the anatomist.

In the fifth chapel is a Saint Sépulcre, of eight life-size terra-cotta figures of the XVI. c., from the destroyed church of S. Benoit—an excellent work, full of unexaggerated feeling. An old picture, in the same chapel, represents Louis XIII. offering his crown to the crucified Saviour. Against the wall of the south aisle of the choir is the gravestone of

Blaise Pascal, with a Latin inscription by Boileau, brought from the village church of Magny-les-Hameaux, to which it came from Port Royal; and that of the anatomist Jacques Bénigne Winslow (converted to catholicism by Bossuet), brought hither from the destroyed church of S. Benoît.

In the choir aisles are the gravestones of Racine, who was buried behind the high-altar, and Pascal, whose coffin was brought to the chapel of S. Jean Baptiste after the ruin of Port Royal. In the second chapel on the right of the choir, the modern gilt shrine of S. Geneviève, patroness of Paris, rises in gothic glory. Her original shrine was sent to the mint to be melted down in 1793. The sarcophagus of S. Geneviève was found in the crypt of the abbey church, but it is empty, for her bones were burnt by the mob in the Place de Grève in 1801. Candles, however, are always burning around the existing shrine. It is the custom for devotees to buy a taper, and pray while it burns. Every year the *neuvaine* of S. Geneviève brings a pious crowd, from every part of Paris, to pray by the tomb of its patroness. In one of the apsidal chapels is the empty stone coffin in which the body of the saint was laid, on January 3, 511, and from which her relics were removed to the original shrine.

S. Geneviève was a peasant girl, born at Nanterre, near Paris, in 421, and employed in her childhood as a shepherdess. When she was seven years old, S. Germain, Bishop of Auxerre, passing through her village, became miraculously aware of the future glory of *la pucelette Geneviève*, and consecrated her to the service of God. Her course was henceforth marked by miracles, which began

when her mother, struck blind for boxing her ears, was restored by her prayers. After the death of her parents Geneviève resided with an aged relation in Paris, and led a life of piety and humility, varied by victorious conflicts with demons.

S. ÉTIENNE DU MONT (NORTH PORCH).

When the city was besieged by Attila, and the inhabitants were preparing to fly, she emerged from her solitude and urged them to remain, assuring them that Heaven would deliver them; and in truth the barbarians withdrew without sacking the town. During the siege by Childeric, Paris was provisioned by boats on the Seine personally commanded by

Geneviève, and, after the city was taken, Clovis and Clotilde were converted by her to christianity. Then the first christian church was built, in which, dying at eighty-nine, the shepherdess Geneviève was buried by the side of King Clovis and Queen Clotilde. In her latter years she is said to have lived in a convent near S. Jean en Grève, afterwards called l'Hôpital des Landriettes. Here a bed was shown as hers, and it was affirmed that in the great flood of the time of Louis le Débonnaire, the water, which filled her chamber, formed a solid arch over that sacred couch, leaving it untouched.

It was in S. Etienne du Mont, in 1857, 'in the very sanctuary itself, at the very steps of the altar, in the midst of his clergy, clothed in his sacred vestments, with mitre on head and crozier in hand, and in the very act of blessing the prostrate congregation,' that Archbishop Sibour was foully murdered by a profligate priest of his own diocese.

The north porch of S. Etienne, with the little house above it, and its quaint tourelle, is a favourite subject with artists.

Along the south side of S. Etienne runs the *Rue Clovis*, at the end of which (right), in a garden, a bit of the wall of Philippe Auguste may be seen. Near this is the *Cabaret du Roi Clovis*, which played a part in the affair of the sergeants of La Rochelle.

Opposite the end of the Rue Clovis (in the upper part of the new Rue du Cardinal Lemoine) is the Institution Chevalier. Over its door, the inscription *Collège des Ecossais*, in old characters, tells its former history. It was founded, in 1313, by David, Bishop of Moray, for four poor scholars of his diocese desiring to study in Paris. Visitors are

allowed to ascend the fine old oak staircase to the chapel (on the left of the first landing). It is like a college chapel at Oxford in its dark woodwork, stained glass, and picture (of the martyrdom of S. Andrew) over the altar. James II. of England, who died at S. Germain in 1701, bequeathed his brains to this chapel, where they were preserved in a gilt urn (given by the Duke of Perth) resting on a white-marble obelisk, which stood on a black pedestal. Recently, in making a passage, the leaden case containing the brains of the king was found intact. A similar coffer which was found contained, it is believed, the heart of the Duchess of Perth, which formerly lay under an incised slab in the chapel floor. In the recess of one of the windows on the left is an epitaph of a Monteith, mortally wounded at the siege of Dachstern in Alsace, in 1675.

In the antechapel is, first, the tomb of Frances Jennings, Duchess of Tyrconnell, lady-in-waiting to Queen Mary Beatrice (1731); then the black marble tomb which the faithful James Duke of Perth erected to his master ('moerens posuit'), with a long epitaph describing the king's gentleness and patience in adversity, when driven from his throne by the impiety of Absalom, the treachery of Achitophel, and with the cruel taunts of Shimei, when, 'ipsis etiam inimicis amicus, superavit rebus humanis major, adversis superior, et coelestis gloriae studio inflammatus, quod regno caruerit sibi visus beatior, miseram hanc vitam felici, regnum terrestre coelesti, commutavit.'

Opposite is the monument of 'Marianus O'Cruolly,' an Irish knight (1700).

In the Rue Clovis, opposite the church of S. Etienne (observe here, externally, its flat east end), are the buildings

of the *Lycée Henri IV.*, enclosing the beautiful *Tower* of the destroyed church of S. Geneviève, which is romanesque at the base, but XIV. c. and XV. c. in its upper stories. The east side of the Lycée, looking upon the quiet Rue Clotilde at the back of the Pantheon, occupies the site of the *Abbaye de S. Geneviève*, founded by Clovis and Clotilde in 508. The principal existing remnant of the abbey is the XIII. c. refectory, a great vaulted hall, without columns, partially restored externally in 1886. The cloister was rebuilt, and a XIII. c. chapel of Notre Dame de la Miséricorde, on its south side, destroyed in 1776.

We now reach the *Pantheon*, which has divided its existence between being a pagan temple and a christian church dedicated to S. Geneviève. Clovis built the first church near this site, and dedicated it to SS. Peter and Paul, and there he, S. Clotilde, the murdered children of Clodomir, and S. Geneviève were buried. The early church was burnt by the Normans, but restored, and from the X. c. the miracles wrought at the tomb of S. Geneviève changed its name. In 1148 the church was given to the canons-regular of S. Victor. The shrine of S. Geneviève, supported on the shoulders of four statues, stood on lofty pillars behind the altar, and thence in time of flood or sickness it was carried forth in procession, and river and pestilence were supposed to recede before it. Much amusement was excited by the tomb erected here to Cardinal de la Rochefoucauld, on which he was represented with an angel carrying his train. The steeple of the church was destroyed by lightning in 1489. On June 25, 1665, the remains of the philosopher Descartes, brought from Stockholm, were received in state by the abbot, and buried near the Chapelle

S. Geneviève, though a funeral oration was forbidden by Louis XIV.[1] When Louis XV. recovered from serious illness at Metz, the canons, who disliked their old gothic church, urged upon him that as his restoration must be due to the prayers of S. Geneviève he owed her a fashionable grecian church as a reward. The king acquiesced in ordering the new church, though the old one was not pulled down till 1801 7.[2] Jacques German Soufflot was employed to design the new edifice, and great difficulties, caused by the discovery of quarries under the building, which had to be filled up, were laboriously removed. The first stone of the new church was laid by Louis XV. in 1764; its original architect, Soufflot, died in 1780, but it was completed under his pupil Rondelet.

'La Sainte Geneviève de M. Soufflot est certainement le plus beau gâteau de Savoie qu'on ait jamais fait en pierre.' *Victor Hugo.*

After the death of Mirabeau, the building was consecrated as the burial-place of illustrious citizens, and 'Aux grands hommes la patrie reconnaissante' was inscribed in large letters upon the façade, as it now appears. At the Restoration, however, this inscription was for a time replaced by another saying that Louis XVIII. had restored the church to worship. With the government of July the building became a Pantheon again. From 1851 to 1885 it was again a church, and then was once more taken away from God that it might be given to—Victor Hugo!

[1] Descartes is now commemorated in the name of a neighbouring street.

[2] The capitals of the nave of S. Geneviève are in the second court of the Beaux Arts. The statues by German Pilon, which supported the shrine, are at the Louvre. The statue of Clovis is at S. Denis. The tomb of Cardinal François de la Rochefoucauld (1645) is at the Hospice de Femmes Incurables, which was founded by him; the tomb and effigy of a Chancellor of Notre-Dame de Noyon (1350) are at the Beaux Arts; the gravestone of Descartes is at S. Germain des Près.

The Pantheon is open daily from 10 to 4. Visitors collect on the right of the east end till the guardian chooses to show the vaults *caveaux*. Twenty is the nominal number allowed, but he will usually wait for a party of sixty to save himself trouble (50 c.). To ascend the dome an order from the Beaux Arts is required.

The peristyle and dome of the Pantheon are magnificent. The former is adorned with a relief, by David d'Angers, of France distributing palm-branches to her worthiest children; Napoleon I. is a portrait. In the portico are groups of S. Geneviève and Attila, and the Baptism of Clovis. The steps (1887) are covered with wreaths offered to the memory of Victor Hugo. Stately and harmonious, the interior is cold, though colour is being gradually given by frescoes which seem to belong more to the former than the present character of the building, as they represent the story of the saints especially connected with Paris—the childhood miracles, and death of S. Geneviève; the justice and judgment of S. Louis; the martyrdom of S. Denis (first chapel, left—a terrific picture), &c. Some of these frescoes have much beauty. In the dome, the apotheosis of S. Geneviève is represented by *Gros*, in which the shepherd maiden was originally portrayed as receiving the homage of Clovis, Charlemagne, S. Louis, and Napoleon I. After the return of the Bourbons, Napoleon disappeared, and Louis XVIII. took his place. Louis XVI., Marie Antoinette, Madame Elisabeth, and Louis XVII. appear in the upper sphere of celestial glory. Against the piers are masses of wreaths in honour of the citizens who 'fell in defence of liberty' in 1850.

The first tomb usually shown in the crypt is (right) that of Victor Hugo. Facing him is Molière. On the left are Voltaire, with a statue by Houdon, and the architect

Soufflot. The tombs of Voltaire and Rousseau are empty, having been pillaged at the Revolution, though the tomb of Rousseau is still inscribed—'Ici repose l'homme de la nature et de la vérité.' The tomb of Voltaire bears the epitaph—

'Poète, historien, philosophe, il agrandit l'esprit humain, et l'apprit, qu'il devait être libre; il défendit Calas, Sirven, De la Barre, et Mont Bally; il combattait les athées et les fanatiques, il inspira la tolérance, il réclama les droits de l'homme, contre le monstre de la féodalité.'

Lagrange the mathematician, Bougainville the great navigator, and Marshal Lannes, lie near. The remains of Mirabeau and Marat, brought hither in triumph, were soon expelled by the fickle Parisians. Caprice exiled Mirabeau, who had been entombed amid the mourning of the city, to a corner of the cemetery of S. Etienne du Mont: 'Il n'y a qu'un pas du Capitole à la Roche Tarpéienne' had been an observation in one of his last speeches. At the same time a decree was passed that all the monuments in the Pantheon, except those of Voltaire and Rousseau, should be cleared away.

There is a famous echo in one part of the crypt, shown off in an amusing way by the guardian, who produces a cannonade, a cracking of whips, &c. The great statesmen all lie one above another, in great sarcophagi, exactly alike: many of them, especially the cardinals, seem oddly placed in a pagan temple.

From the west front of the Pantheon the broad *Rue Soufflot*, which has the Ecole de Droit at its entrance on the right, crosses (beyond the Rue S. Jacques) the site formerly occupied by the famous convent of the Jacobins. A chapel, of which the University had the patronage, and

which was dedicated to S. Jacques, being given to the Frères Prêcheurs in 1221, only five years after the confirmation of their order, brought them the name of Jacobins. Their celebrity as professors of theology brought pupils and riches to their convent, and, till the middle of the XIV. c. the Dominicans were as much the leaders of thought and education at Paris as the Franciscans were at Oxford ; in the XVIII. c. they paled before the popularity of the Jesuits. The buildings of the Jacobins were confiscated at the Revolution. Almost all the confessors of the kings and queens of France from the time of S. Louis to that of Henri II. were monks of this convent, and perhaps from this reason their church was especially rich in royal monuments. The tomb of Charles d'Anjou, King of Sicily, brother of S. Louis, buried here, was saved, during the Revolution, by Lenoir, and is now at S. Denis.

On the north of the Place du Pantheon is the *Bibliothèque S. Geneviève*, moved from the ancient and admirably suitable cruciform galleries of the abbey, and now occupying the site of the Collège de Montaigu, founded by Gilles Aiscelin de Montaigu, Archbishop of Rouen (1314) and Pierre Aiscelin de Montaigu, Bishop of Laon (1388). At the Revolution the college buildings were turned into a military hospital and barrack ; in 1844 the present uninteresting library was built on their site. Théodore de Bèze says that Calvin, after he left the Collège de la Marche, spent some years here under a Spanish professor. This was the college whose severities, notorious in the XV. c., are described by the tutor of Gargantua to Grantgousier.

'Ne pensez pas que je l'aye mis au college de pouillerye qu'on nomme Montaigu ; mieulx leusse voulu mettre entre les guenaulx de

Sainct-Innocent, pour lenorme cruaulté et villenye que j'y ay congneu ; car trop mieulx sont traictez les lorcez entre les Maures et Tartares, les meutriers en la prison criminelle, voire certe les chiens de vostre maison, que ne sont ces malheureus en dict college. Et, si j'estois roy de Paris, le dyable nemporte si je ne mettoys le feu dedans : et feroys brusler et principal et regens qui endurent cette inhumanité devant leur yeulx estre exercée.'—*Rabelais.*

'Gilles d'Aiscelin, le faible archevêque, le juge terrible des Templiers, fonda ce terrible college de Montaigu, la plus pauvre et la plus démocratique des maisons universitaires, où l'esprit et les dents étaient également aigus. . . . La s'élevaient sous l'inspiration de la famine les pauvre maîtres, qui rendirent illustre le nom de *suppôts*, chétive nourriture, mais ample privileges : ils ne dependaient, pour la confession, ni de l'eveque de Paris ni du pape.' —*Michelet*, '*Hist. de France.*'

Behind the Bibliothèque S. Geneviève, with an entrance beyond it, is the *Collège S. Barbe*, probably founded in 1460 by Geoffroy Normant. Its most illustrious scholars have been S. Ignatius Loyola and S. François Xavier, who joined Loyola here when he left the Collège de Beauvais. Closed during the Revolution, this college was reopened in 1800, under the title of Collège des Sciences et des Arts. It was enlarged in 1841. Only separated from this by the Rue de Reims, was the Collège de Reims, founded early in the XV. c. by Guy de Roye, Archbishop of Rheims ; it perished at the Revolution. The *Collège de Fortet*, on the other side of the Rue des Sept Voies, was founded, in 1391, by Pierre Fortet, canon of Notre Dame, for eight scholars. It was here, in a chamber then inhabited by Boucher, Curé de S. Benoît, that the Ligue had its origin. The buildings of this little college still exist, and possess an hexagonal tower, enclosing a staircase.

Beyond the Bibliothèque, at the angle of the Rue des Cholets and Rue Cujas (formerly S. Etienne des Grès) stood the Collège des Cholets, founded for poor scholars of the

dioceses of Beauvais and Amiens, by the executors of Cardinal Jean Cholet, in 1295. Its site, and even that of the street, are now swallowed up by buildings of the Lycée Louis le Grand. Opposite the college, in the Rue S. Etienne des Grès, was the church of that name, which, as an oratory, dated from the VII. c. S. François de Sales frequented it for prayer whilst a student in Paris. It was sold and pulled down at the Revolution, but its image of Notre Dame de la Bonne Délivrance, which had once great celebrity, still exists in the chapel of a convent of S. Thomas de Villanueva, in the Rue de Sèvres.

The *Collège Louis le Grand* owed its original foundation to Guillaume Duprat, Bishop of Clermont, a faithful friend to the Jesuits, whom he received, when persecuted, in his episcopal residence, and to whom at his death, in 1560, he bequeathed the funds necessary for founding the Collège de Clermont. To this, the Collège de Marmoutier and the Collège de Mans were afterwards added by the favour of Louis XIV., in gratitude for which his name was given to the united institution, destined to become the favourite place of education for sons of illustrious French families. When the inscription 'Collegium Claromontanum Societatis Jesu' over the gate was changed to 'Collegium Ludovici Magni,' a bold hand wrote—

'Sustulit hinc Jesum posuitque insignia regis
Impia gens : alium nescit habere deum.

At the expulsion of the Jesuits in 1763, the University took possession of their buildings, and made them its principal centre. Twenty-six of the small colleges were then suppressed and united to the Collège Louis le Grand, only ten colleges altogether being allowed to prolong their existence. At the

Revolution the buildings of the Collège Louis le Grand were used as a prison; under the first empire it became the Lycée Impériale, but it recovered its old name at the Restoration.

A few steps lower down the Rue S. Jacques (on the right) stood the Collège de Plessis, founded in 1323 by Geoffroy de Plessis, Abbé de Marmoutier, and restored by Richelieu. Opposite, occupying the space between the Rue S. Jacques and the Sorbonne, was the Cloître S. Benoît. Its church, which was of great antiquity, was originally called S. Bacchus, probably from some association with a vintagers' feast. Its later name of S. Benoît le Restourné arose from its altar being at the west, its entrance at the east end; after François I. altered it to the usual plan it was called S. Benoît le Bientourné. It contained an immense number of monuments, including that of the architect Claude Perrault, now preserved at the Hôtel de Cluny, with the principal portal of the church. No. 2 Rue S. Benoît, recently destroyed, was the house occupied by Desmarteaux, the engraver to the painter Boucher, and had an entire chamber exquisitely decorated by his hand.

We now reach the *Collège de France*, first of the literary and scientific institutions of the kingdom. It was founded by François I. as Collège Royal, and afterwards called Collège des Trois Langues, because the three languages, Hebrew, Greek, and Latin, were taught there. In later times it was superior to the Sorbonne in its teaching of mathematics, medicine, and surgery. Colbert founded professorships here of Arabic and French law, and history and moral philosophy were afterwards added. There are now twenty-eight professors. The buildings have swallowed up

the Collège de Tréquier, founded in 1325 by Guillaume de Coetmahon of Tréquier, and the Collège de Cambrai, or des Trois Evêques, which dated from the XIII. c. In the court is a statue of G. Budé (1540). The principal front is approached from the Rue des Ecoles by a handsome staircase, at the top of which is a statue of Claude Bernard by Guillaume, erected 1875.

A few steps along the modern Rue des Ecoles, and a turn to the left, will bring us, at the very heart of Academic Paris, to the Sorbonne—'le Louvre du corps enseignant.'

The University of the Sorbonne was founded in 1256, by Robert de Sorbonne (or Rathelois), almoner and confessor of S. Louis, who persuaded the king, instead of founding a nunnery on that site, as he intended, to institute a charity—'ad opus Congregationis pauperum magistrorum, Parisiensis, in theologia studentium.' At first it was only a humble college for sixteen poor theological students, called *la pauvre maison*, and its professors *pauvres maîtres* ('pauperes magistri'); but these soon became celebrated, and the assembly of doctors of the Sorbonne formed a redoutable tribunal, which judged without appeal all theological opinions and works, and did not hesitate to condemn pope and kings. The statutes remained the same in 1790 as in 1290. A chronicler of the time of Henri III. speaks of the Sorbonne as 'thirty or forty pedants, besotted masters of arts.'

'Pour être en droit de porter le titre de *docteur de Sorbonne*, il fallait avoir fait ses études dans ce collège, y avoir, pendant dix ans, argumenté, disputé et soutenu divers actes publics ou *thèses*, qu'on distingue en *mineure*, en *majeure*, en *sabatine*, en *tentative*, et *petite* et *grande sorbonique*. C'est dans cette dernière que le prétendant au doctorat doit, sans boire, sans manger, sans quitter la place, soutenir

et repousser les attaques de vingt assaillants ou ergoteurs qui se relayent de demi-heure en demi heure, le harcelant depuis six heures du matin jusqu'à sept heurs du soir.

'L'habitude de s'escrimer en théologie sur des objets d'une inutile et souvent dangereuse curiosité, ou sur les matieres qui demandent la plus profonde soumission, n'a pas peu contribue à repandre dans la nation cette humeur querelleuse qui, en retardant le regne de la verité, a tant de fois troublé la tranquillité publique et engendre tant d'erreurs, pour l'extinction desquelles une politique barbare et maladroite s'est crue en droit de dresser des potences, de creuser des cachots, d'allumer des bûchers, et de faire de la nation la plus douce un peuple de cannibales.'—*Duvernet*, '*Hist. de la Sorbonne.*'

It was here that the disputes between the Jesuists and Jansenists were carried on. 'Voilà une salle, où l'on dispute depuis quatre cents ans,' said one of the doctors, as he was shewing the building to Casaubon. 'Eh bien! qu'est-ce qu'on a décide?' he answered. It was of this theatre of religious argument that Pascal said 'Qu'il étoit plus aisé d'y trouver les moins, que les arguments.'

'La Sorbonne avait, de par la scholastique, jurisdiction morale. La Sorbonne forçait Jean XXII. à retracter sa théorie de la vision beatifique: la Sorbonne declara le quinquina l'ecorce scélérate, sur quoi le Parlement faisait au quinquina *défense de guérir*.' —*Victor Hugo.*

Whatever, however, may have been the follies of the Sorbonne, it will always possess the honour of having established within its walls the first printing press known in Paris.

The collegiate buildings were reconstructed by Jacques Lemercier for Cardinal Richelieu, who was elected Grand-Master in 1622. He incorporated with the Sorbonne the Collège Duplessis, founded (in 1322) by Geoffroy Duplessis, Secretary of Philippe le Long. The little Collège de Calvi or des Dix-Huit was also swallowed up by the site of the

Church, built 1629-59, with a stately dome. It is entered from the principal quadrangle of the college, remarkable for its curious sundials, and is adorned internally with paintings of the Latin Fathers by *Philippe de Champaigne*. The bare interior is very fine in its proportions. An inscription records the restoration of the church by Napoleon III., 'regnante gloriosissime.'

'It is a church of no very great dimensions, being about 150 feet in length, and its dome 40 feet in diameter internally. The western façade has the usual arrangement of two stories, the lower one of corinthian three-quarter columns, surmounted by pilasters of the same order above, and the additional width of the aisle being made out by a gigantic console. The front of the transept towards the court is better, being ornamented with a portico of detached columns on the lower story, with a great semicircular window above; and the dome rises so closely behind the wall that the whole composition is extremely pleasing.'—*Fergusson.*

The right transept contains the tomb of Richelieu, by François Girardon (1694). The cardinal is represented reclining in death in the arms of Religion, who holds the book he wrote in her defence. A weeping woman is intended for Science, and these two figures are portraits of the cardinal's nieces, the Duchesses de Guyon and de Fronsac. In its time this was regarded as the finest monument of funereal sculpture in the world. Alexandre Lenoir, to whose energy and self-sacrifice Paris owes all the historic sculpture it still preserves, was wounded by a bayonet while making a rampart of his body to protect it from the mob in the Revolution, when he succeeded in removing it to the Petits Augustins.

'Le Cardinal de Richelieu mourut le 4 décembre, 1642. "C'était un grand politique," dit le roi en apprenant sa mort. Et la postérité a confirmé ce jugement.' -*Balzac*, '*Six rois de France*.'

'Il n'en respectait aucune règle de l'équité et de la morale. Il en faisait lui même l'aveu : "Quand une fois j'ai pris ma resolution, je vais au but : je renverse tout, je fauche tout ; ensuite je couvre tout de ma soutane rouge." Bussi-Rabutin dit que sous Richelieu "le roi n'etait compté pour rien."' *Dulaure, 'Hist. de Paris sous Louis XIII.'*

The grave of Richelieu was violated at the Revolution, and his head, which was carried off and paraded through the streets on a pike, was only restored to its resting place in 1867. Above the tomb is a large fresco representing Theology and all those who have illustrated it.

In the opposite transept is a monument to the gay Lothario, Marechal Duc de Richelieu, minister of Louis XVIII., by Ramey.

A great picture by *Hesse* represents Robert Sorbonne presenting the pupils in theology to S. Louis.

'Au mois d'octobre 1832, il a été écrit au dessus d'une porte, sur la place de Sorbonne : "Eglise Constitutionnelle de France." Le jour où pareille inscription est venue paisiblement se graver en face de la Sorbonne, celle ci a cessé de vivre. Son histoire désormais commencera par une oraison funèbre.' *Antoine de Latour.*

The Boulevard S. Michel, running in front of the Place de la Sorbonne, has swept away the Rue des Maçons, where Racine lived for a time, and where Dulaure died. It crosses the site of the Collège du Trésorier, founded (1268) by Guillaume de Saana, treasurer of the cathedral of Rouen ; and of the Collège de Cluny, founded (in 1269) by Yves de Vergy, Abbot of Cluny. The chapel of this college was a model of architectural loveliness, and has been thought worthy of being compared with the Sainte Chapelle, as it had the same delicacy of sculpture and the same elegance of proportions. It was filled with rich stall-work, and its pavement was composed of gravestones of abbots, two of which—of 1349 and 1360—were removed,

with the rose-windows, to the Hôtel de Cluny, on the destruction of the building in 1834. Close by, where the Rue M. le Prince now falls into the boulevard, was the Porte S. Michel (on the wall of Philippe Auguste) destroyed 1684. Just beyond, the *Lycée S. Louis* now occupies the site of the Collège d'Harcourt, founded by Raoul d'Harcourt in 1280: it was closed at the Revolution, but re-established, under a new name, by Louis XVIII. A little lower down was the Collège de Justice, at the corner of the Rue de la Harpe, founded (1354) by the executors of Jean de Justice, Canon of Bayeux. Opposite, on a site now covered by the boulevard, were the little colleges of Narbonne (1307), Bayeux (1308), and Secy (1428). The gate of the last is now at the Hôtel de Cluny. The Collège SS. Côme et Damien, at the angle of the Rue de la Harpe and Rue de l'Ecole de Médecine, was founded early in the XIII. c.; its chapel contained the tomb of Nicolas de Bèze, with an inscription (by his nephew, Théodore de Bèze, the famous Calvinist) in Greek, Latin, and French. The college, sold at the Revolution, was demolished in 1836, to enlarge the Rue Racine.

It is now a few steps right, or, if we have evaded these forgotten sites, the *Rue de la Sorbonne* will lead us down-hill into the *Rue de Sommerard*, opposite the famous *Hôtel de Cluny*, which is open daily to the public except on Mondays and fête-days—from 11 to 5 from April 1 to September 30; from 11 to 4 from October 1 to March 31.

'L'hôtel de Cluny, qui subsiste encore pour la consolation de l'artiste.'—*Victor Hugo.*

The site of the ancient Roman Baths was bought by the abbot Pierre de Chalus for the Abbey of Cluny, and

its abbots decided to build a palace there as their town residence. This was begun by Abbot Jean de Bourbon, bastard of John, Duke of Burgundy, and finished by Jacques d'Amboise, Abbot of Jumièges and Bishop of Clermont, sixth brother of the minister of Louis XII. Coming seldom to Paris, however, the Abbots of Cluny let their hôtel to

HÔTEL DE CLUNY (WEST WING).

various distinguished personages: thus Mary of England, widow of Louis XII., lived there for a time after her husband's death, and was married there to Charles Brandon, Duke of Suffolk. Here also James V. of Scotland was married to Madeleine, daughter of François I. The Cardinal de Lorraine, his nephew the Duc de Guise, and the Duc d'Aumale, were living here in 1565. Afterwards the hôtel

was inhabited by actors, then by nuns of Port Royal. In the early part of the XIX. c. the illustrious antiquarian M. de Sommerard bought the hôtel and filled it with his beau-

HÔTEL DE CLUNY (EAST WING).

tiful collection of works of art, and the whole was purchased by the State after his death.

Approaching from the Rue de Sommerard, by a gate surmounted by the arms of the Abbey of Cluny, we find

the principal building flanked by two wings. A many-sided tower projects from the front, containing a stone staircase, and bearing the rose medallions and cockle-shells of S. James, in allusion to the builder Jacques d'Amboise.

HÔTEL DE CLUNY (CHAPEL).

Opposite to this is an old well from the manor of Tristan l'Hermite, near Amboise. The building on the west is the most richly decorated portion of the whole. On the north side of the hôtel, towards the garden, are a beautiful bay-window and a vaulted hall called *la chapelle*

basse, the upper floor being supported by a single column, on the capital of which are seen the arms of Jacques d'Amboise and a crowned K (Karolus) for Charles VIII. A gothic flamboyant staircase leads from this hall to the chapel, which is on the first floor. The east wing formerly contained, on its ground floor, the kitchens of the hôtel. The great circle traced on the wall on this side is supposed to mark the dimensions of the famous bell of Rouen, known as Georges d'Amboise, which is said to have been cast in the Hôtel de Cluny. The open balustrade above the first floor, the chimneys and the windows in the roof, are of marvellous richness and beauty. The interior of the hôtel is as interesting as the exterior. The room called *La Chambre de la Reine Blanche* takes its name from the white weeds of the widowed Queens of France, which Mary of England wore when she inhabited it. The vaulting of the exquisitely graceful chapel rests on a single pillar.

In this beautiful and harmonious old house all the principal rooms are now occupied by an archaeological museum of the greatest interest. The building, furniture, and ornaments are in perfect keeping. The precious contents are all named and catalogued, but not arranged according to their numbers. As historic objects or memorials of old France we may especially notice when we meet with them—

56. The original central pillar of the Porte S. Anne of Notre Dame, with the figure of S. Marcel. Replaced in the cathedral by a copy.

86. Porch of the Benedictine cloister at Argenteuil, demolished 1855.

88, 89. XIII. c. fragments from the famous tower of the Commanderie de S. Jean de Latran at Paris, destroyed 1854.

107. Column from the church of the Collège de Cluny, destroyed 1859, for the Boulevard S. Michel.

135. Principal entrance of the Collège de Bayeux, destroyed 1859, for the Boulevard de Sébastopol.

137. Principal portal of the church of S. Benoît, destroyed in making the Rue des Ecoles.

160. Curious tombstone of the XV. c., from the destroyed church of S. Benoît.

161. A monument with symbols of pilgrimage. From S. Benoît.

164, 165. Sculptures from S. Gervais of Paris. XIV. c.

188. Splendid XV. c. chimney-piece from a house at Le Mans.

189. Chimney-piece, XV. c., from Le Mans.

191. Chimney-piece, by Hugues Lallement (1562), from a house at Châlons-sur-Marne.

192. Chimney-piece, XVI. c., by Hugues Lallement, from Châlons-sur-Marne.

193. Chimney-piece of XVI. c., from Troyes.

194. Chimney-piece, XVI. c., from the Rue de la Croix de Fer, at Rouen.

196-201. Sculptures from the old Louvre.

208. Portal of the house of Queen Blanche, Rue du Foin S. Jacques, destroyed 1858, in making the Boulevard S. Germain.

233. XVII. c. obelisk from the Cimetière des Innocents.

237. Retable of the high-altar of the S. Chapelle of S. Germain, built by Pierre de Wuessencourt, in 1259. An exquisite relief of XIII. c.

242-246. Statues from the church of S. Jacques in the Rue S. Denis. Attributed to Robert de Launoy.

251. The Virgin of the Priory of Arbois, late XV. c.

259-261. Sepulchral statues from the chapel of the Château of Arbois.

329. Tomb of an abbess of Montmartre.

*345. Tomb of the philanthropist Nicolas Flamel, from the old church of S. Jacques de la Boucherie. 1418.

*401. Statue of the emperor Julian, found at Paris.

422-426. Tombs of the French Grand-Masters of the Knights of S. John of Jerusalem; brought from Rhodes.

428, 429. Figures of monks executed by Claux Sluter, for Philippe le Hardi.

430, 431. Figures from the tomb of Philippe le Hardi. XIV. c.

*448. The Three Fates, attributed to Germain Pilon, and supposed to represent Diane de Poitiers and her daughters. From the gardens of the Hôtel Soicourt, Rue de l'Université.

449. Diane de Poitiers as Ariadne. XVI. c. Found in the Loire, opposite the Château de Chaumont.

450. Venus and Cupid, by Jean Cousin. XVI. c.

451. Catherine de Medicis as Juno. A medallion from Anet, probably by Germain Pilon. XVI. c.

456. 'Le Sommeil.' XVI. c.

710. Great retable of abbey of Everborn near Liege. XV. c.

764–767. A retable representing the Creed, from the abbey of S. Riquier. 1587.

1025. Reliquary from the abbey of S. Yved of Braisne-en-Soissonais. Ivory of XII. c.

1035. Ivory relief of the marriage of Otho I., Emperor of the East, with Théophane, daughter of Romanus II. X. c.

1055. Mirror case representing S. Louis and his mother Queen Blanche. From the treasury of S. Denis.

*1079. 'Oratoire des Duchesses de Bourgogne.' A set of pictures in ivory, of XIV. c. From the Chartreux of Dijon.

1080. Id. Ivories of the life of Christ.

1152. 'L'insouciance du jeune âge.' An ivory statuette by Duquesnoy. XVII. c.

1337. Coffre de Mariage. From the château of Loches.

1424. Cabinet of time of Henry II. From the abbey of Clairvaux.

1679. Mary Magdalen at Marseilles. A painting on wood by King René of Provence. XV. c.

1682. Coronation of Louis XII. A painting on wood. XV. c.

1742. Venus and Cupid. Portrait of Diane de Poitiers by *Primaticcio*. XVI. c.

1746. Portrait of Marie Gaudin, Dame de la Bourdaisière, first mistress of François I., at that time Duc de Valois.

1761. The head of S. Martha, given by Louis XI. to the church of S. Martha at Tarascon. 1478.

4498. Reliquary of S. Fausta, in enamel of Limoges. XIII. c. From the treasury of Ségry, near Issoudun.

4979–4987. Golden crowns found at La Fuente de Guarrazar, near Toledo.

*4988. Golden altar of Henry II. (S. Henry) of Germany, given by him (*c.* 1019) to the cathedral of Basle, where it escaped destruction in the crypt till 1824, when it was sold for the

benefit of the canton. This is perhaps the most precious object in the collection. The medallions represent the cardinal virtues. In the centre SS. Henry and Cunegunda kneel at the feet of the Saviour; on the right are SS. Michael and Benedict; on the left SS. Gabriel and Raphael. Two Latin verses contain a prayer and a mystic explanation of the names of the three angels.

5005. 'La rose d'or de Bâle.' Given by Clement V. to the Prince Bishop of Basle. XIV. c.

5015. Reliquary of S. Anne, by Hans Greiff. 1472.

5016. Silver reliquary from the treasury of Basle. XV. c.

5064. Cross of the abbots of Clairvaux in gilt copper. XII. c.

7386. Tombstone with the epitaph of Anne of Burgundy, Duchess of Bedford. XV. c. From the church of the Célestins.

7387. Epitaph of Pierre de Ronsard on the death of Charles de Boudeville. 1571.

7398. Coffin-plate of King Louis XIV. From S. Denis.

7399. Coffin-plate of Marie Adelaide de Savoie, wife of the Duc de Bourgogne, grandson of Louis XIV. 1712. From S. Denis.

7400. Coffin-plate of Louise Elisabeth de France (Madame l'Infante, eldest daughter of Louis XV.), who died at Versailles, 1760. From S. Denis.

7404. Coffin-plate of Henriette Catherine de Joyeuse, Duchesse de Montpensier. 1050. From the convent of the Capucines.

7405. Gravestone of Louise Henriette de Bourbon, Duchesse d'Orléans, daughter of Louis XIV. and Mme de Montespan.

7408. Heart enclosed in lead of Louis de Luxembourg, Comte de Roussy. 1571. From the Célestins.

In a modern side-room is an interesting collection of carriages, sledges, sedan chairs, &c., of the XVII. c. and XVIII. c., including—

6951. Carriage of the Tanara family of Bologna, supposed to have belonged to Paul V. (Camillo Borghese, 1603–1621).

6952. State carriage of a French ambassador to Milan, under Louis XV.

6961. The little carriage which served as a model for the coronation coach of Louis XV.

The Roman remains, always known as *Palais des*

Thermes, in the garden adjoining the Hôtel de Cluny, probably belong to buildings erected A.D. 300, when Paris was a Gallo-Roman town, by Constantius Chlorus. It has been sometimes affirmed that the Emperor Julian the Apostate was proclaimed and resided here, but it is far more probable that he lived on the island in the Seine, and that these buildings were simply those of magnificent baths. The most perfect part of the baths is a great hall, decided to have been the *frigidarium*, which is exceedingly massive and majestic ; of the *tepidarium*, only the ruined walls remain.

'Rien n'avait été épargné pour faire du palais des Thermes une résidence vraiment splendide. Un aqueduc allait lui chercher des eaux saines et pures jusqu'aux sources de Rungis, c'est-à-dire à trois lieues environ du centre de Paris. Souterrain dans la plus grande partie de son cours, il traversait cependant le vallon d'Arcueil sur une suite de hautes arches, dont le temps a respecté quelques piles, d'une belle structure, appareillées comme les murailles de la salle des Thermes.'—*De Guilhermy*.

Some columns and a large corinthian capital, preserved in the Frigidarium, were found in the Parvis Notre Dame, and are interesting as probable remnants of the original basilica of Childebert. Here also are the original XI. c. capitals of S. Germain des Prés. In the gardens are preserved other architectural fragments, such as the portals of the old church of S. Benoît and of the Collège de Bayeux, three romanesque arches from the Abbey of Argenteuil, &c. The door which leads to the garden from the court of the hôtel comes from the house called Maison de la Reine Blanche (of temp. Henri II.) at the angle of the Rues de Boutebrie and du Foin.

The *Théâtre de Cluny* occupies the site of the convent

of Les Mathurins. A very ancient chapel existed here, in which the body of S. Mathurin was buried and performed miracles. Here the order called 'Religieux de la S. Trinité de la Rédemption des Captifs,' founded by S. Giovanni de Matha, found a refuge in the latter part of the XIII. c. They were protected by S. Louis, who helped them to erect a convent. This was rebuilt in the XVI. c. by Robert Gaguin, theologian and diplomatist, who was buried in its church, before the high-altar. Before the expulsion of the Jesuits gave the Collège de Louis le Grand to the University, its chief meetings were held here. It was hither that it summoned its general assemblies: here that it recognised as king Philippe V., second son of Philippe le Bel, and here that it protested against the bull 'Unigenitus.' The conventual buildings perished in the Revolution. In the *Rue Mathurin* the Librairie Delalain was the house of Catinat. Just opposite the Palais des Thermes was the old hôtel of the Comtes d'Harcourt, destroyed in the XVII. c.

Along the side of the opposite *Rue de Boutebrie* ran the buildings of the Collège de Maître Gervais, founded in the XIV. c. (by a canon of Bayeux and Paris, who was physician to Charles le Sage), as a college of astrology and medicine.

The Rue de Boutebrie leads to the fine church of *S. Séverin*, one of the best gothic buildings in Paris, said to occupy the site of a hermitage where S. Séverin lived in the VI. c., under Childebert I. The oratory on the site of the hermitage was sacked by the Normans. It was rebuilt in the XI. c. as 'Ecclesia Sancti Severi Solitarii.' But to the worship of the sainted hermit the people afterwards united that of another S. Séverin, Bishop of Agaune, who gave

the monastic habit to S. Cloud, and who miraculously cured King Clovis by laying his chasuble upon him. In former days this church was held in great estimation. One of its chapels was dedicated to S. Martin, especially invoked by travellers, and its door was covered with horseshoes deposited there for good luck; whilst travellers about to ride a great distance would brand their horses' hoofs with the church-key, made red hot for the purpose. At Pentecost a great flight of pigeons used to be sent down during mass through holes in the vaulting, to typify the descent of the Holy Spirit. The principal porch had the figure of a lion on either side, seated between which the magistrates of the town administered justice: whence many judgments end with 'donne entre les deux lions.'[1]

The church has been frequently enlarged and modernised, but the three western compartments of the nave, the triforium of the fourth, with the tower, portal, and lower part of the façade, are of 1210; the rest of the nave, aisles, and choir probably of 1347; the apse and its chapels, of 1489. The early XIII. c. portal of the façade formerly belonged to S. Pierre aux Bœufs in the Cité, and was brought here on the destruction of that church in 1837; but the bas-relief of the tympanum is modern. The portal preserves its XVII. c. doors, adorned with medallions of SS. Peter and Paul. There are double aisles, besides the side chapels; behind the high-altar is a twisted column. South of the choir are remains of a XV. c. cloister, the only one in Paris except that of les Billettes. To the right of the chevet is the XVII. c. chapel of Notre Dame d'Espérance, containing a 'miraculous' Virgin. The other chapels contain an immense

[1] Lebœuf.

number of pictures of the French school. The baldacchino was erected from designs of Lebrun, at the expense of Mlle de Montpensier. The ancient rood-loft, erected (in 1414) by a bequest of Antoine de Compaigne and his wife Oudette, was destroyed in the XVII. c. With three unimportant exceptions all the ancient monuments have perished, but there is a good deal of XV. c. and XVI. c. stained glass.

[1] 'L'église de S. Séverin est une des premières de Paris où l'on ait vu des orgues ; il y en eut dès le règne du roi Jean, mais c'était un petit buffet : aussi l'église n'était elle alors ni si longue ni si large. J'ai lu dans un extrait de nécrologe manuscrit de cette église, que, *l'an* 1358, *le lundi après l'Ascension, maître Evrouult de Chaux, facteur en théologie à Paris et gouverneur de grande charité de la paroisse S. Séverin, donna à l'église une bonne orgue et bien ordonnée.* Celles que l'on a vu subsister jusqu'en 1747, a-bosses à la tour de l'église, n'avoient été faites qu'en 1512.' *Lebeuf*, '*Hist. de la ville et du diocèse de Paris.*'

It was publicly, in the churchyard of S. Séverin, that the first operation for stone took place, in January 1474, on the person of a soldier, condemned to be hanged for theft, and who, when it succeeded, was pardoned and rewarded.[1] The dissection of a *dead* body was considered sacrilegious till the time of François I.

Over the gate which led from the Cimetière de S. Séverin to the Rue de la Parcheminerie was inscribed—

> 'Passant, penses tu passer par ce passage,
> Où, pensant, j'ai passé ?
> Si tu n'y penses pas, passant, tu n'es pas sage ;
> Car en n'y pensant pas, tu te verras passé.'[2]

[2] Alfred de Musset est né le 11 decembre, 1810, au centre du vieux Paris, près de l'hôtel de Cluny, dans une maison qui porte encore le No. 33 de la rue des Noyers. Au No. 37 de la même rue demeuraient le grandpere Desherbiers, et une grand' tante propriétaire d'un jardin qui s'etendait jusqu'au pied de la vieille église de Saint-Jean de Latran,

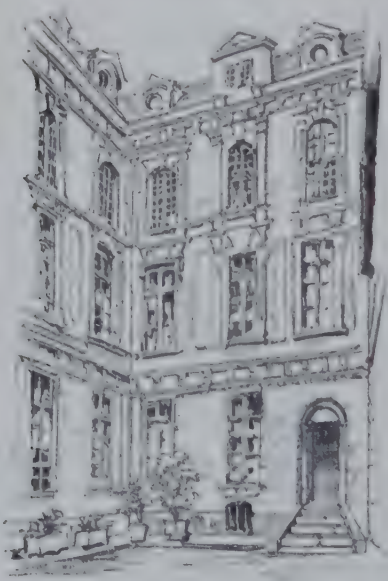
[1] *Chronique de Louis XI.* [2] Dulaure, *Hist. de Paris.*

aujourd'hui détruite. Tous les petits-neveux de Mme Denoux ont fait leurs premiers pas dans ce jardin.' *Paul de Musset.*

A few steps west from the Hotel de Cluny bring us to the modern *Place S. Michel*, with a great fountain of 1860, decorated with a group of S. Michael and the Dragon, by Duret. The site was once of interest as being that (at the angle of the Rue de la Harpe and Rue S. André des Arts) where a fountain and mutilated statue marked the treachery of Périnet le Clerc, who opened here the Porte S. Germain (afterwards Porte de Buci) in 1418 to the Burgundians, an act which led to the murder of the Comte d'Armagnac at the Conciergerie, and a general massacre of his adherents. It was in the *Rue de la Harpe* that Mme Roland was living at the time of her arrest. The Boulevard S. Michel now swallows up the greater part of the Rue de la Harpe and also of the Rue d'Enfer. The *Place*, *Boulevard*, and *Pont S. Michel* take their name from a destroyed church on the island. On the centre of the bridge stood an equestrian statue of Louis XIII., destroyed in the Revolution.

The *Quai des Augustins*, which stretches along the bank of the Seine, west from the Place S. Michel, commemorates a famous convent. The 'Hermits of S. Augustine,' as they were officially called, had their first convent in Paris in a street off the Rue Montmartre, now called Rue des Vieux Augustins; their second convent was near the Porte S. Victor. This was their third, and here, August 10, 1652, occurred that combat between the monks and the royal archers which made La Fontaine run across the Pont Neuf, exclaiming 'Je vais voir tuer les Augustins!' In the church, built by Charles V., Henri III. instituted the Order of the S. Esprit; the child Louis XIII. was proclaimed King,

and Marie de Medicis Regent ; and many French ecclesiastical assemblies were held. The historian Philippe de Commines and his wife,[1] and the XVI. c. poet Remi Belleau, were amongst those buried there. The church was



HÔTEL D'HERCULE.

pulled down in the Revolution. In the *Rue des Grands Augustins*, Nos. 3, 5, and 7 belong to the *Hôtel d'Hercule*, inhabited by François I. in his youth, and given by him, in the first year of his reign, to the Chancellor Duprat, by whom it was greatly enlarged and embellished.

[1] Their statues are now in the Louvre.

Under François I. the Hôtel d'Hercule communicated with a hôtel of the Duchesse d'Etampes, in the Rue de l'Hirondelle, which was richly decorated with the salamanders of François and other emblems. 'De toutes ses devises,' says Sauval, 'qu'on voyoit il n'y a pas encore long-tems, je n'ai pu me ressouvenir que de celle ci ; c'estoit un cœur enflammé, placé entre un alpha et un omega, pour dire apparément, il brûlera toujours.' The house was still well preserved when Sauval saw it. 'Les murs,' he says in his *Galanteries des rois de France*, 'sont couverts de tant d'ornements et si finis, qu'il paroit bien que c'estoit un petit palais d'amour, ou la maison des menus plaisirs de François I.'

The Rue S. André des Arts (which turns south-west from the Place S. Michel) commemorates the church of that name, a beautiful gothic building, with a renaissance façade, demolished at the Revolution. It contained a famous tomb by Auguier to the Thou family. Of later monuments, those of André Duchesne—'père de l'histoire de France,' the engraver Robert Nanteuil, and the poet Houdart de la Motte, were remarkable. On the right and left of the altar were the tombs of the Prince de Conti, by Nicolas Coustou (now at Versailles), and of his mother, by Girardon (destroyed in the Revolution). The little Collège d'Autun, on the right of the street, was founded for fifteen scholars (in 1327) by Cardinal Pierre Bertrand, Bishop of Autun ; it was pulled down in the Revolution. At the same time perished the Collège de Boissi, behind the church, which was founded (in 1358) by Etienne Vidé, of Boissi le Sec.

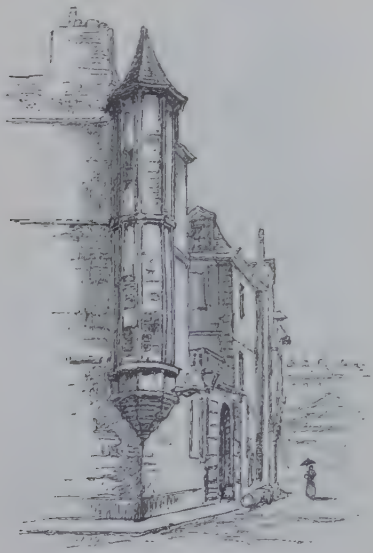
From the Place S. André des Arts, the *Rue Hautefeuille* runs south, and is perhaps in its domestic architecture the

most interesting and the best worth preserving of all Parisian streets. The name Hautefeuille comes from a fortress *altum fœum*, the lofty dwelling which existed close to this in very early times. No. 5 has an admirable

HÔTEL DE FÉCAMP.

round tourelle belonging to the *Hôtel de Fécamp*. No. 9 is a very curious house with turrets. No. 21 has a well-proportioned octangular tourelle. The Rue Hautefeuille crosses the *Rue Serpente*, in which, to the east, stood the Collège de Tours, which was swallowed up in the Collège

Louis le Grand. It was founded (in 1375) by Etienne de Bourgueil, Archbishop of Tours. To the west, a sculptured glory on a building, at the angle of the *Rue Mignon*, is a still existing relic (the end of the chapel) of the *Collège de*



IN THE RUE HAUTEFEUILLE.

Mignon (afterwards Grandmont), founded in the XIV. c. by Jean Mignon, Archdeacon of Chartres, and sold at the Revolution. It was at one time occupied by the archives of the Royal Treasury. A quaint bit of Old Paris may be seen by following the Rue du Jardinet from the Rue

Serpente to the *Cour de Rohan*, where part of the wall and the base of a tower of Philippe Auguste still exist. Hence, a gateway opens into the *Cour de Commerce*, by which we may reach the Rue de l'Ancienne Comédie.

LES CORDELIERS.

The Rue Hautefeuille falls into the *Rue de l'Ecole de Médecine*, just opposite the interesting remains of the famous *Convent of the Cordeliers*, now used to contain the surgical *Musée Dupuytren*. The convent took its popular name from the waist-cord of its Franciscan or Minorite

friars, and was supposed to possess the actual 'cordon de S. François.' Its church was built by S. Louis, with the fine levied upon Enguerrand de Coucy, for having punished with death three young men who were poaching on his land. The heart of Jeanne d'Evreux, wife of Philippe le

PORTAL, ÉCOLE DE DESSIN.

Bel, was deposited here, by her desire. Other important monuments in the church were those of Pio, Prince di Carpi, and of Alexandre d'Ales or Hales, 'la fleur des philosophes.' It was here that the Duchesse de Nemours, a furious partisan of the Ligue, mounted the

steps of the altar, after the death of Henri III., and harangued the people, pouring forth a torrent of abuse against the murdered tyrant. The theological lectures of the convent were celebrated, especially those of Alexandre Hales, 'le docteur irréfragable'; S. Buonaventura, 'le docteur séraphique'; and Duns Scotus, 'le docteur subtil.' Marie Thérèse d'Autriche added a large chapel to the church in honour of S. Elizabeth of Hungary, in 1672.

At the Revolution the confiscated convent became the place where Camille Desmoulins founded the club of the Cordeliers, of which he and Danton were the principal orators; and it was the tocsin of the Cordeliers which gave the signal for the attack upon the Tuileries, on August 10, 1792. It was in the church of the Cordeliers that Marat lay in state, upon a catafalque, in his bloody shirt; and in the little court close by, he was buried at midnight by torchlight, to rest (till his removal to the Pantheon) in the very place where he had harangued and excited the people in life. Every Sunday pilgrimages were organised hither to the grave of Marat.

Part of the site of the convent is now occupied by the *École de Dessin*, founded by Bachelier in 1767, and entered from the Rue de l'École de Médecine by a portal of great beauty, richly ornamented with caryatides in relief, by Constant Defeux. Its buildings are amongst the best specimens of XVII. c. architecture in Paris.

The *École de Médecine*, on the other side of the street, swallows up the site of the Collège de Dainville, founded (in 1380) by Michel de Dainville, Archdeacon of Arras; of the little Collège des Prémontrés; and of the once famous Collège de Bourgogne, founded by Jeanne de Bourgogne,

widow of Philippe le Long, for twenty Burgundian scholars to come to Paris to study logic and natural philosophy. Of the education there, contemporary memoirs allow us to judge.

'Je fus mis au collège de Bourgogne dès l'an 1542, en la troisième classe ; puis je fis un an peu moins de la première. Je trouve que ces

IN THE RUE DE L'ÉCOLE DE MÉDECINE.

dix-huit mois de collège me firent assez bien. J'appris à répéter, disputer et haranguer en public ; pris connoissance d'honnêtes enfans ; appris la vie frugale de la scholarité et à régler mes heures, tellement que sortant de là je récitai en public plusieurs vers latins et deux mille vers grecs, faits selon l'âge ; récitai Homère par cœur d'un bout à l'autre. Qui fut cause qu'après cela j'étois bien vu par les premiers hommes du temps.'—*Henri de Mesmes*, '*Mémoires*.'

The Collège de Bourgogne was comprised in the colleges united to the Collège Louis le Grand. Its buildings were given to the School of Surgery, and were pulled down, and the handsome buildings of the École de Médecine (formerly de Chirurgie) founded by Louis XV. (1769) erected in their place.

An admirable tourelle, at the corner of the Rue Larrey, has perished in recent times. At No. 20 Rue de l'École de Médecine (recently destroyed) was the house where, in a back room, Charlotte Corday stabbed Marat 'l'ami du peuple' in his bath, July 13, 1793.

'Charlotte évita d'arrêter son regard sur lui, de peur de trahir l'horreur de son âme. Debout, les yeux baissés, les mains pendantes auprès de la baignoire, elle attende que Marat l'interroge sur la situation de la Normandie. Elle répond brièvement, en donnant à ses réponses le sens et la couleur propres à flatter les dispositions présumées du démagogue. Il lui demande ensuite les noms des députés réfugiés à Caen. Elle les lui dicte. Il les note; puis, quand il a fini d'écrire ces noms: "C'est bien!" dit-il de l'accent d'un homme sûr de sa vengeance; "avant huit jours ils iront tous à la guillotine!"

'A ces mots, comme si l'âme de Charlotte eut attendu un dernier forfait pour se résoudre à frapper le coup, elle tire de son sein le couteau, et le plonge avec une force surnaturelle jusqu'au manche dans le cœur de Marat. Charlotte retire du même mouvement le couteau ensanglanté du corps de la victime et le laisse glisser à ses pieds. "A moi, ma chère amie, à moi!" s'écrie Marat, et il expire sous le coup.'
Lamartine, '*Hist. des Girondins.*'

The illustration represents the old houses which adjoined that of Marat—now destroyed.

The Rue de l'École de Médecine is henceforth swallowed up in the Boulevard S. Germain, on the right of which is the *Rue de l'Ancienne Comédie*, which once contained the Théâtre Français; and opposite it, the Café Procope, the resort of Voltaire and all the literary celebrities of his time.

CHAPTER VIII.

THE FAUBOURG S. GERMAIN.

THE Pont Royal, opposite the site of the Tuileries, leads us to the *Quai Voltaire*, so called because Voltaire died in the hôtel of his friend the Marquis de Villette, at the angle of the quai and the Rue de Beaune. The house was afterwards closed till the empire, a circumstance which was taken advantage of in using it as a hiding-place for priests. Beyond the Quai Voltaire is the *Quai Malaquais*; both are lined with bookstalls, where literary treasures may often be discovered. No. 17, with a great courtyard opening upon the Quai Malaquais, is the XVIII. c. *Hôtel de Bouillon* or *de Juigné*, occupied under the empire by the Ministère de Police.

From the *Pont des S. Pères*, which crosses the Seine opposite the *Rue des S Pères*, is one of the best of the Paris river views.

'D'abord, au premier plan, c'était le port S. Nicolas, les cabines basses des bureaux de la navigation, la grande berge pavée qui descend, encombrée de tas de sable, de tonneaux et de sacs, bordée d'une file de péniches encore pleines, où grouillait un peuple de débardeurs, que dominait le bras gigantesque d'une grue de fonte ; tandis que de l'autre côté de l'eau, un bain froid, égayé par les éclats des derniers baigneurs

de la saison, laissait flotter au vent les drapeaux de toile grise qui lui servaient de toiture. Paris, au milieu, la Seine ville montait, verdâtre, avec des petits flots dansants, hachée de blanc, de bleu et de rose. Et le pont des Arts établissait un second plan, très-haut sur ses charpentes de fer, d'une légèreté de dentelle noire, animé du perpétuel va-et-vient des piétons, une chevauchée de fourmis, sur la mince ligne de son tablier. En dessous, la Seine continuait, au loin ; on voyait les vieilles arches du Pont-Neuf, brun de la rouille des pierres ; une trouée s'ouvrait à gauche, jusqu'à l'île S. Louis, une fuite de maisons d'un raccourci aveuglant ; et l'autre bras l'ouvrait court, l'écluse de la Monnaie semblait boucher la vue de sa barre d'écume. Le long du Pont-Neuf, de grands omnibus jaunes, des tapissières barioléees, défilaient avec une régularité mécanique de jouets d'enfant. Tout le bord s'encadrait là, dans les perspectives des deux rives ; sur la rive droite, les maisons des quais, à demi cachées par un bouquet de grands arbres, d'où émergeaient, à l'horizon, une enceignure de l'Hôtel de Ville et le clocher carré de S. Gervais, perdus dans une confusion de faubourg ; sur la rive gauche, une aile de l'Institut, la façade plate de la Monnaie, des arbres encore, en enfilade. Mais ce qui tenait le centre de l'immense tableau, ce qui montait du fleuve, se haussait, occupait le ciel, c'était la Cité, cette proue de l'antique vaisseau, éternellement dorée par le couchant. En bas, les peupliers du terre-plein verdissaient en une masse puissante, cachant la statue. Plus haut, le soleil opposait les deux faces, éteignant dans l'ombre des maisons grises du quai de l'Horloge, éclairant d'une flambée les maisons vermeilles du quai des Orfèvres, des files de maisons irrégulières, si nettes, que l'œil en distinguait les moindres détails, les boutiques, les enseignes, jusqu'aux rideaux des fenêtres. Plus haut, parmi la dentelure des cheminées, derrière l'échiquier oblique des petits toits, les poivrières du Palais et les combles de la Préfecture étendaient des nappes d'ardoises, coupées d'une colossale affiche blanche, peinte sur un mur, dont les lettres géantes, vues de tout Paris, étaient comme l'efflorescence de la fièvre moderne au front de la ville. Plus haut, plus haut encore, par dessus les tours jumelles de Notre-Dame, d'un ton de vieil or, deux flèches s'élançaient, en arrière la flèche de la cathédrale, sur la gauche la flèche de la S. Chapelle, d'une élégance si fine, qu'elles semblaient frémir à la brise, hautaine mâture du vaisseau séculaire, plongeant dans la clarté, en plein ciel.'—*Zola*, '*L'Œuvre.*'

Close to the entrance of the Rue Bonaparte (formerly Pot-de-Fer), on the right of the street, is the *École des Beaux-*

Arts (open daily from 10 to 4, except Sundays and holidays, when it opens at 12), occupying the site of the Couvent des Petits Augustins, founded by Marguerite de Valois,[1] first and divorced wife of Henri IV. (the 'grosse Margot' of her brother, Charles IX.). One of her eccentric ideas was to have a *Chapelle des Louanges*, served by fourteen friars, who were never to leave the convent, and never to cease singing, two and two at a time.

'La reine Marguerite avoit fait venir des Augustins déchaussés (Petits-Peres' auxquels elle donna une maison, six arpents de terrain et six mille livres de rente perpétuelle, à condition qu'ils chanteroient des cantiques et les louanges de Dieu *sur des airs qui seroient faits par son ordre*. Ces pères, assurément, n'aimoient pas la musique, ils s'obstinèrent à ne vouloir que psalmodier; elle les chassa, et mit à leur place des Augustins chaussés, qui se sont assez bien arrondis depuis, et qui ont donné le nom à la rue.'—*Saint Foix*, '*Ess. hist. sur Paris*,' 1776.

The famous Duke of Lauzun died at the Petits Augustins in December 1723, at above ninety, having married Mlle de Lorges after the death of La Grande Mademoiselle. During the Revolution the convent was used as a *Musée des Monuments français*, and more than twelve hundred pieces of sculpture from churches, palaces, and convents, were saved from destruction and collected here by the energy and care of Alexandre Lenoir The admiration excited by the collection thus formed laid the foundation of a revived interest throughout France in the art of the middle ages, so that the Musée des Petits Augustins may be considered to have done a great work, though it was suppressed in 1816. A few—too few—of its precious contents were then

[1] The Queen intended her foundation to be called Couvent de Jacob, a name which has passed to a neighbouring street. She bequeathed her heart to the convent, to be preserved in its chapel.

restored to their proper sites ; most of those unclaimed were transferred to the Louvre, Versailles, or S. Denis : several remain here. Nothing but the convent chapel and an oratory called after Marguerite de Valois remains of the conventual buildings. The present magnificent edifice was begun under Louis XVIII. and finished under Louis Philippe. In the midst of the first court is a corinthian column surmounted by a figure of Abundance, in the style of Germain Pilon. To the left are a number of XV. c. sculptures from the Hôtel de la Trémouille in the Rue des Bourdonnais, destroyed 1841. On the right is the convent chapel, its portal replaced by that of the inner court of the Château d'Anet – a beautiful work of Jean Goujon and Philibert Delorme. Dividing the first from the second court is a façade from the château of Cardinal d'Amboise at Gaillon.

Amongst the fragments in the second court are symbolical sculptures executed for the chapel of Philippe de Commines at the Grands Augustins ; capitals from the old church of S. Geneviève (XI. c.) ; incised tombs, greatly injured by exposure to the weather ; and two porticoes (at the sides) from Gaillon. In the centre is the graceful shallow fountain ordered for the cloister of S. Denis by the Abbot Hugues (XII. c.).

The amphitheatre is adorned with the Hemicycle of Paul Delaroche. In the *Cour du Mûrier* is a monument to Henri Regnault, the sculptor, killed in the defence of Paris, 1870–71.

The enlarging of the Beaux Arts towards the Quai Malaquais has destroyed the Hotel de Créqui or Mazarin, where Fouché and Savary had their secret police office. In the

next house (also destroyed now) Henrietta Maria once lived, and afterwards Marie Mancini, Duchesse de Bouillon : it had paintings by Lebrun.

The *Rue Visconti*, almost opposite the Beaux Arts (now called after the famous architect), was, as Rue des Marais, the great centre of the Huguenots. D'Aubigné says that it used to be called 'le petit Genève.' No 19 in this street is the *Hôtel des Ranes*, on the site of the Petit Pré aux Clercs, and was the house in which Racine died, April 22, 1699. Adrienne Lecouvreur lived there in 1730, and it was also inhabited by Champmelé and Hippolyte Clairon.

In the *Rue Jacob*, behind the Beaux Arts, is (No. 47) the *Hôpital de la Charité*, founded by Marie de Medicis, who established the brothers of S. Jean de Dieu (Benfratelli) in Paris in 1602. The buildings mostly date from 1606–1637. Antoine, architect of La Monnaie, added a wing at the end of the last century. The ancient chapel of the convent, now occupied by the Académie de Médecine, has a façade on the Rue des S. Pères.

The part of the Rue Jacob east of the Rue Bonaparte, formerly Rue du Colombier, contained, on its south side, the ancient chapel of S. Martin le Vieux (or des Orges), and afterwards, on the same site, a house with a very picturesque tourelle, destroyed 1850.[1]

Returning to the Quai, and passing an admirable *Statue of Voltaire*, we reach the *Institut de France*, held in a palace built on the site of the Hôtel de Nesle, in pursuance of the will of Cardinal Mazarin, who left a fortune to build a college for sixty gentlemen of Pignerol, the States of the Church,

[1] See Adolphe Bertz, *Top. hist. du vieux Paris.*

Alsace, Flanders, and Roussillon. The works, begun from designs of Levau, were finished in 1662, and the new college received the official name of Collège Mazarin, but the public called it Collège des Quatre Nations. Cardinal Mazarin was buried in its church, where his niece, the Duchesse Mazarin, too famous during the reign of Charles II., dying in England in 1699, was buried by his side, after her body had been carried about for two years by her husband, from whom she had been separated in life since her twenty-fourth year.[1]

Under the Revolution the buildings of the college were used as a prison. The Institute was installed there on October 26, 1795, having been originally designed by Colbert, though only founded by the National Convention to replace the academies it had destroyed. The five academies united here are now: 1. Académie Française; 2. Académie des Inscriptions et Belles-Lettres; 3. Académie des Sciences; 4. Académie des Beaux-Arts; 5. Académie des Sciences Morales et Politiques. The library and collections of the Institute are common to all the academies. A general meeting for the distribution of prizes is held every year on October 25.

The *Académie Française* was founded by Richelieu (1635). It has never numbered more than forty members. Their object is supposed to be the perfecting of the French language and the advancement of literature. The expression, 'Couronné par l'Académie Française' means that the author has received one of the prizes of the French Academy. The reputation of the Academy has, however, been by no means untarnished. It was the Academy of flatterers which, in the time of Louis XIV., proposed as a subject, 'Laquelle

[1] S. Simon.

des vertus du roi est la plus digne de l'admiration?' It was the Academy which rejected both Racine and Boileau, till the king insisted on their admission; which never admitted Molière; which never invited Helvetius, Rousseau, Diderot, Raynal; and which expelled the patriot S. Pierre.

'Des que j'eus l'air d'un homme heureux, tous mes confrères, les beaux esprits de Paris, se déchaînèrent contre moi avec toute l'animosité et l'acharnement qu'ils devaient avoir contre quelqu'un à qui on donnait les récompenses qu'il méritait.' — *Voltaire.*

The *Palais de l'Institut* was begun from plans of Levau in 1661. Its front is a concave semicircle, ending in pavilions, and, in the centre, the domed church, which contained the tomb of Mazarin, the masterpiece of Coysevox, now in the Louvre. This is now the hall of the General Assembly of the different sections of the Institute.

Mazarin collected books from his earliest years, and, after he became Prime Minister, opened every Thursday his library of 45,000 volumes to the public. But, in 1651, during the troubles of the Fronde, Parliament ordered the Cardinal's books to be sold, and his library was entirely dispersed. When, only two years after, Mazarin returned more powerful than ever, he left no effort untried to recover his books, which was rendered easier because their bindings bore his arms. By 1660 the library was recovered, and in the following year he bestowed it upon his foundation of the Collège des Quatre Nations. At the Revolution, the collection was increased by 50,000 books seized from religious houses or private collections, including those of 'Louis Capet, Veuve Capet, Adélaïde Capet,' &c. The Library is open to the public daily from 10 to 5, except on Sundays and holidays. The vacation is from July 15 to September 1.

The *Bibliothèque Mazarine* is entered from the left of the courtyard. In the anteroom is a copper globe executed by the brothers Bergwin for Louis XVI. and at which he is believed to have worked with his own hands. The library itself is a long chamber, full of dignity and repose. The bookshelves are divided by pillars, with busts in front: that of Mazarin stands at the end. In the centre are cases full of books attractive from rare bindings or autographs of previous possessors, and a collection of models of Pelasgic buildings very interesting to those who have travelled in Greece and Italy.

The dome of the Institute is always a great feature in views of Paris, but especially at sunset.

'Dans aucune futaie séculaire, sur aucune route de montagne, par les prairies d'aucune plaine, il n'y aura jamais des fins de jour aussi triomphales que derrière la coupole de l'Institut. C'est Paris qui s'endort dans sa gloire.' *Zola, 'L'Œuvre.'*

The Tour de Nesle (Nigella) which formerly occupied the site of the Institution, was a lofty round tower with a loftier tourelle, containing a winding staircase, attached to it. It corresponded with another tower on the other side of the river, which stood at some distance from the Louvre, at the angle of the city walls, and was known as 'la Tour qui fait le coin.' Sometimes, for the protection of the river, a chain was stretched from one tower to the other. The Tour de Nesle, enclosed in the walls of Philippe Auguste, was part of a hôtel which belonged to Amauri de Nesle, who sold it to Philippe le Bel in 1308. Jeanne de Bourgogne, wife of Philippe le Long, always lived in the Hôtel de Nesle during

the eight years of her widowhood. Her being the heiress of Franche Comté had caused her to be acquitted and reconciled to her husband after she was accused of adultery together with the two other daughters-in-law of Philippe de Bel, though the Princesses Blanche and Marguerite were imprisoned for life, and their supposed lovers, Philippe and Gautier d'Aulnoi, beheaded, after the most cruel tortures. At the same time, many persons, as well of lofty as of humble degree, supposed to have favoured the loves of the princesses, were sewn up in sacks and thrown into the river. It is probable that Jeanne, who was accused of the same *galanteries* as her sisters-in-law, and who actually lived at the Tour de Nesle, was the heroine of its famous legend.

'C'étoit une reine qui se tenoit à l'hôtel de Nesle, faisant le guet au passants, et ceux qui lui revenaient et agréaient le plus, de quelque sorte de gens que ce fussent, les faisait appeler et venir à soy de nuit, et après en avoir tiré ce qu'elle en voulait, les faisait précipiter du haut de la tour qui parait encore en bas en l'eau, et les faisait noyer. Je ne veux pas dire que cela soit vrai, mais le vulgaire, au moins plupart de Paris, l'affirme, et n'y a si commun, qu'en lui monstrant la tour seulement et en l'interrogeant, que de lui-méme ne le die.'—*Brantôme*, '*Dames Galantes*.'

'Robert Gaguin, historien de la fin du quinzième siècle, raconte qu'un écolier, nommé Jean Buridan, ayant échappé à ce péril, posa dans les écoles le célèbre *sophisme* : *Licitum est occidere reginam* (il est permis de tuer une reine)! "Lequel Buridan fut, au temps que régna Philippe de Valois, très-renommé régent ès-arts libéraux." Selon d'autres récits, la cruelle reine aurait, au contraire, attenté à la vie du savant docteur Buridan, un des chefs de la secte philosophique des *nominaux* (nominalistes), parce qu'il détournait ses écoliers des *illicites amours* de cette Messaline du moyen âge.'—*Martin*, '*Hist. de France*.'

The poet Villon, who was born in 1431, writes in his 'Ballade des Dames du temps jadis'—

'Semblablement où est la royne
Qui commanda que Buridan
Fut jeté en un sac en Sceine.'

It was to this same Hôtel de Nesle that Henriette de Clèves, wife of Louis de Gonzague, Duc de Nemours, brought the head of her lover Coconas (beheaded 1574), which had been exposed on the Place de Grève, and which she carried off at night, and kept ever after in a cabinet behind her bed.[1] The same chamber was watered with the tears of her granddaughter, Marie Louise de Gonzague de Clèves, whose lover, Cinq-Mars, had the same fate as Coconas, and was beheaded in 1642.

Henry V. of England inhabited the Tour de Nesle when he was at Paris, and caused 'Le mystère de la passion de Saint Georges' to be acted there. In 1552, Henri II. sold the hôtel, and soon after it was all pulled down, except the tower and gateway (by which part of the army of Henri IV. entered Paris), which stood till 1663, when they were demolished to make way for the Collège Mazarin.

The painter Jouvenet lived and worked in the pavilion of the Collège Mazarin which touches the Quai Conti. On the *Quai Conti*, a house at the corner of the Rue de Nevers, was that in which Napoleon I. lived, on the fifth floor, as a simple officer of artillery, fresh from the school of Brienne.

Behind the Institute, on the west, runs the *Rue Mazarin* famous for its curiosity shops, where, behind the houses, are remains of the walls of Philippe Auguste.

A little east of the Institute is the *Hôtel de la Monnaie* (the Mint), a fine building by Jacques Denis Antoine, erected 1768–1775, on a site previously occupied by the Hôtel de Guénégand,[2] then by the Grand et Petit Hôtels

[1] See *Mémoires de Nevers*, i. 57.

[2] The literary soirées of Mme de Guénégand had a great celebrity. The

de Conti. The original mint was in the Ile de la Cité. The museum of coins, medals, &c., is open to the public on Tuesdays and Fridays from 2 to 3. The laboratory is only shown by a special permission from the Commission des Monnaies et Médailles. On the garden side a stately front of the *Petit Hôtel de Conti* may still be seen enclosed in later buildings.

We may now turn south, following the Rue de la Seine, where Marguerite de Valois, the repudiated and licentious first wife of Henri IV., having leave to reside in Paris, lived after she left the Hôtel de Sens in the Marais till her death, which occurred here, March 27, 1615. She chose this residence because 'il lui parut piquant de demeurer vis-à-vis du Louvre, où régnait Marie de Medicis.' Sully, however, praises the sweetness of temper, resignation, and disinterestedness of Queen Margurite.

'I saw Queene Margarite, the king's divorced wife, being carried by men in the open streets under a stately canopy.' *Coryat's 'Crudities,'* 1611.

It was in the house of Queen Marguerite that the first literary academy met, under Antoine Leclerc de la Forêt as president.

The Rue de la Seine will bring us to the *Palace of the Luxembourg*, now the *Palace of the Senate* (open from 9 to 4 in winter, 9 to 5 in summer), built by Marie de Medicis on the site of a hôtel erected by Robert de Harlay de Saucy early in the XVI. c., which was bought by the Duc de Pincy-Luxembourg. The queen employed Jacques Debrosses as her architect in 1615, and his work was completed

Mémoires de Coulanges describe Boileau reciting his verses there to a society composed of Mmes de Sévigné, de Feuquières, and de la Fayette, MM. de la Rochefoucauld, de Sens, de Saintes, de Léon, and de Caumartin.

in 1620. The ground floor, in the Tuscan style, was intended to convey a reminiscence of the Florentine Palazzo Pitti, in which Marie de Medicis was born : the upper stories are Grecian.

'I think this one of the most noble, entire, and finish'd piles that is to be seen, taking it with the gardens and all its accomplishments.' *John Evelyn.*

'In plan, the Luxembourg is essentially French, consisting of a magnificent *corps de logis* 315 feet in width by 170 feet in depth, and three stories in height, from which wings project 230 feet, enclosing a courtyard, with the usual screen and entrance tower in front. By the boldness of his masses, and the variety of light and shade he has introduced everywhere, the architect has sought to relieve the monotony of detail by the variety of outline. He has done this with such success that even now there are few palaces in France which, on the whole, are so satisfactory and so little open to adverse criticism.' *Fergusson.*

The queen intended to call the palace Palais Medicis, though the name has always clung to it which is derived from François de Luxembourg, prince de Tingry, who owned the site in 1570. The palace was bequeathed by Marie de Medicis to her younger son, Gaston, Duc d'Orleans, from whom it came to his two daughters, who each held half of the Luxembourg—'La Grande Mademoiselle,' and the pious Duchesse de Guise (whose mother, sister of the Duc de Lorraine, had clandestinely become the second wife of Monsieur), who was terribly tyrannised over by her rich half sister. It was here that Mademoiselle received the visits of M. de Lauzun, whilst La Fosse was painting the loves of Flore and Zephyr, and here that she astonished Europe by the announcement of her intended marriage, to which—for a few days—Louis XIV. was induced to give his consent.

'Je m'en vais vous mander la chose la plus étonnante, la plus surprenante, la plus merveilleuse, la plus miraculeuse, la plus triomphante, la plus étourdissante, la plus inouie, la plus singuliere, la plus extra-

ordinaire, la plus incroyable, la plus imprévue, la plus grande, la plus petite, la plus rare, la plus commune, la plus éclatante, la plus secrète jusqu'aujourd'hui, la plus brillante, la plus digne d'envie; enfin une chose dont on ne trouve qu'un exemple dans les siècles passés, encore cet exemple n'est-il pas juste; une chose que nous ne saurions croire à Paris, comment la pourrait-on croire à Lyon! une chose qui fait crier miséricorde à tout le monde; une chose enfin qui se fera dimanche, ou ceux qui la verront croiront avoir la *berlue*; une chose qui se fera dimanche, et qui ne sera peut-être pas faite lundi. Je ne puis me résoudre à vous la dire; devinez-la, je vous donne en trois; *jetez-vous votre langue aux chiens?* Hé bien! il faut donc vous le dire. M. de Lauzun épouse dimanche au Louvre, devinez qui? Je vous le donne en quatre, je vous le donne en six, je vous le donne en cent. Mme de Coulanges dit: "Voilà qui est bien difficile à deviner; c'est Mme de la Valliere." "Point du tout, madame." "C'est donc Mlle de Retz?" "Point du tout, vous êtes bien provinciale." "Ah! vraiment, nous sommes bien bêtes," dites-vous, "c'est Mlle Colbert." "Encore moins." "C'est assurément Mlle de Créqui." Vous n'y êtes pas. Il faut donc à la fin vous le dire: il épouse dimanche au Louvre, avec la permission du roi, Mademoiselle . . . Mademoiselle de . . . Mademoiselle, devinez le nom; il épouse Mademoiselle, fille de feu Monsieur, Mademoiselle, petite-fille de Henri IV., Mademoiselle d'Eu, Mademoiselle de Dombes, Mademoiselle de Montpensier, Mademoiselle d'Orléans, Mademoiselle cousine germaine du roi, Mademoiselle destinée au trône, Mademoiselle, le seul parti de France qui fut digne de Monsieur. Voilà un beau sujet de discourir.'—*Mme de Sévigné*, 15 *décembre*, 1670.

Unfortunately for Mademoiselle, she did not take the king at his word and marry at once, but waited for a magnificent ceremonial. Four days later we read—

'Ce qui s'appelle tomber du haut des nues, c'est ce qui arriva hier au soir aux Tuileries; mais il faut reprendre les choses de plus loin. Vous en êtes à la joie, aux transports, aux ravissements de la Princesse et de son bienheureux amant. Ce fut donc lundi que la chose fut déclarée, comme je vous l'ai mandé. Le mardi se passa à parler, à s'étonner, à complimenter. Le mercredi, Mademoiselle fit une donation à M. de Lauzun, avec dessein de lui donner les titres, les noms et les ornemens nécessaires pour être nommé dans le contrat de mariage qui fut fait le même jour. Elle lui donna donc, en attendant mieux,

quatre duchés : le premier, c'est le comté d'Eu, qui est la première pairie de France, et qui donne le premier rang : le duché de Montpensier, dont il porta hier le nom toute la journée ; le duché de Saint-Fargeau ; le duché de Châtellerault ; tout cela estimé vingt-deux millions. Le contrat fut dressé ensuite ; il y prit le nom de Montpensier. Le jeudi matin, qui étoit hier, Mademoiselle espéra que le roi signeroit le contrat, comme il l'avoit dit ; mais sur les sept heures du soir, la reine, Monsieur, et plusieurs barbons firent entendre à Sa Majesté que cette affaire faisoit tort à sa réputation : en sorte qu'après avoir fait venir Mademoiselle et M. de Lauzun, le roi lui déclara, devant M. le Prince, qu'il leur défendoit absolument de songer à ce mariage. M. de Lauzun reçut cet ordre avec tout le respect, toute la soumission, toute la fermeté et tout le désespoir que méritoit une si grande chute. Pour Mademoiselle, suivant son humeur, elle éclata en pleurs, en cris, en douleurs violentes, en plaintes excessives ; et tout le jour elle a gardé son lit, sans rien avaler que des bouillons. Voilà un beau songe ; voilà un beau sujet de roman ou de tragédie.'

The independent spirit of Mademoiselle was not confined to her love-affairs.

'Lorsqu'on porta le deuil de Cromwell à la cour de France, Mademoiselle fut la seule qui ne rendit point cet hommage à la mémoire du meurtrier d'un roi son parent.' *Voltaire.*

At her death, Mademoiselle bequeathed her right in the Luxembourg to her cousin Philippe, Duc d'Orléans, brother of Louis XIV. During the Regency, the palace was the residence of the Duchesse de Berry (daughter of the Regent, Philippe d'Orléans), who, by her orgies here rivalled those of her father at the Palais Royal. The Luxembourg was bought by Louis XV., and given by Louis XVI. to his brother, 'Monsieur,' who resided in it till his escape from Paris at the time of the flight to Varennes.

Treated as national property during the Revolution, the Luxembourg became one of the prisons of the Reign of Terror. Amongst other prisoners, comprising the most illustrious names in France, were the Vicomte de Beauharnais and his wife Josephine, afterwards Empress of the French :

'De quoi se plaignent donc ces damnés aristocrates?' cried a Montagnard; 'nous les logeons dans les châteaux royaux.' David the painter designed his picture of the Sabines during his imprisonment at the Luxembourg, in a little room on the second floor. Here also, in a different category, were imprisoned Hébert, Danton, Camille Desmoulins, Philippeaux, Lacroix, Hérault de Séchelles, Payne, Bazire, Chabot, and Fabre d'Eglantine. In 1793 people used to come and stand for hours in the garden in the hope of being able to have a last sight of their friends, from their being allowed to show themselves at the windows.

'Outre la douleur qu'on avait de voir chaque jour enlever à ses côtés un camarade dont le temps et le malheur avaient souvent fait un ami précieux; outre l'attente cruelle où chacun était lui-même d'être transféré et guillotiné; outre les persécutions sans nombre que le génie barbare du concierge et de son complice suscitait tous les jours; outre les alarmes perpétuelles où le silence forcé des familles et le refus des journaux plongeaient tous les détenus, survint une nouvelle calamité qui devait opérer sur le physique les maux dont le moral était depuis long-temps affecté. Je parle des tables communes, cette institution si précieuse en elle-même, si elle n'avait pas été abandonnée à des hommes avides qui spéculaient pour empoisonner ou faire mourir de faim les citoyens qu'ils devaient nourrir. . . . Ce qu'on demandait arriva; les maladies se multiplièrent, et les malades n'avaient aucun secours; il fallait, pour faire entrer de la tisane, une permission du médecin, qui devait être visée par l'administration de police, dans les bureaux de laquelle la permission restait encore plusieurs jours; enfin quand on l'obtenait, ce n'était qu'à prix d'argent qu'on pouvait se procurer les drogues ordonnées. Chacun dépérissait; la mort était peinte sur tous les visages; on n'entendait pour toute nouvelle que la voix sépulcrale d'un scélérat soudoyé, qui venait sous les fenêtres des malheureux détenus, crier: *La liste des soixante ou quatre-vingts gagnants à la loterie de la sainte guillotine.* Des barrières avaient ôté la triste et dernière consolation que pussent avoir les prisonniers en apercevant leur famille ou leurs amis. Tous avaient fait le sacrifice de leur vie, et attendaient avec une morne résignation l'instant du supplice. Les malheureux qui l'osaient prévenir étaient regardés par ces mangeurs

d'hommes comme les scélérats les plus consommés, et on insultait avec barbarie à leurs cadavres et à leur mémoire.' — *Mémoires sur le prince*.

'Parmi les prisonnières du Luxembourg se trouvaient les duchesses de Noailles et d'Ayen ; la première était âgée d'environ quatre-vingt-trois ans, et presque entièrement sourde ; à peine pouvait-elle marcher : elle était obligée d'aller comme les autres à la gamelle, et de porter avec elle une bouteille, une assiette, et un couvert de bois ; il n'était pas permis d'en avoir d'autre. Comme on mourait de faim lorsqu'on allait à ce pitoyable dîner, chacun se pressait pour arriver le plus tôt possible, sans faire attention à ceux qui étaient à côté de soi. La vieille maréchale était poussée comme les autres ; et, trop faible pour résister à ce choc, elle se traînait le long du mur pour ne pas être à chaque pas renversée ; elle n'osait avancer ni reculer, et n'arrivait à la table que lorsque tout le monde était placé. Le geôlier la prenait rudement par le bras, la faisait pirouetter, et la plaça sur le banc comme s'il y eût mis un paquet.' — *Beaulieu*. '*Essais historiques*.'

'Je trouvai dans la même prison le maréchal et la maréchale de Mouchy, la princesse Joseph de Monaco, la duchesse de Fleury, Mme de la Rivière, sa fille, Mme de Chauvéau-Lagarde, enfin Mme de Narbonne, et je ne sais combien d'autres femmes de mes parentes ou de ma société, qui me reçurent à bras ouverts, et le cœur bien serré.

'Je ne rappellerai toujours le moment du départ de la maréchale de Mouchy, qui voulut absolument accompagner son mari devant le tribunal révolutionnaire. Le geôlier, la geôlière et tous les guichetiers et leurs ogrichons, lui disaient, dans la cour où nous étions descendus et rassemblés pour leur faire nos tristes adieux : "Mais reste donc, va-t-en donc, citoyenne, tu n'es pas mandée par le tribunal." "Citoyens," disait-elle, "ayez pitié de nous, ayez la charité de me laisser aller avec M. de Mouchy ; ne nous séparez pas!" Son bonnet tomba par terre, elle se baissa péniblement, et le ramassa pour en couvrir ses pauvres cheveux blancs. . . . Enfin son dévouement triompha de la résistance de ses geôliers, on la laissa monter sur la fatale charrette à côté de son mari, et deux heures après ils n'existaient plus.' — *Souvenirs de la Marquise de Créqui*.

It was at the Luxembourg, that (December 10, 1797), Bonaparte presented the treaty of the peace of Campo Formio to the Directory, after returning from his first campaign in Italy. At the end of 1799, the palace became for a time *Le Palais du Consulat* : under the empire it was

Le Palais du Sénat, then *de la Pairie*. Marshal Ney was condemned to death here, under the Restoration (November 21, 1815), and was executed in the Allée de l'Observatoire, at the end of the garden, on December 7. The iron wicket still remains in the door of his prison, opening west at the end of the great gallery of archives. The ministers of Charles X. were also judged at the Luxembourg, and Fieschi and the other conspirators of July 1835 were condemned here; as was Prince Louis Napoleon Bonaparte, after the attempt at Boulogne in 1840.

The Luxembourg is only shown when the Senate not sitting. The apartments best worth seeing are the *Chapel* of 1844, decorated with modern paintings; and the *Ancienne Salle du Livre d'or*, where the titles and arms of peers were preserved under the Restoration and Louis Philippe, adorned with the decorations of the apartment of Marie de Medicis. The ceiling of the gallery which forms part of the hall represents the Apotheosis of Marie. The arabesques in the principal hall are attributed to Giovanni da Udine: the ceiling represents Marie de Medicis re-establishing the peace and unity of France. The first floor is reached by a great staircase which occupies the place of a gallery once filled with the twenty-four great pictures of the life of the Regent Marie by Rubens, now in the Louvre. The oratory of the queen and another room are now united to form the *Salle des Gardes*, her bedroom is the *Salle des Messagers d'Etat*, and her reception-room is known as the *Salon de Napoléon I.* The cupola of the *Salle du Trône* by *Alaux* represents the Apotheosis of the first emperor.

The *Hôtel du Petit Luxembourg* is a dependency of the greater palace, and was erected about the same time by

Richelieu, who resided here till the Palais Royal was built. When he moved thither, he gave this palace to his niece, the Duchesse d'Aiguillon, from whom it passed to Henri Jules de Bourbon-Condé, after which it received the name of *Petit Bourbon*. Anne, Palatine of Bavaria, lived here, and added a hôtel towards the Rue Vaugirard to accommodate her suite. Under the first empire the Petit Luxembourg was occupied for some time by Joseph Bonaparte. It is now the official residence of the President of the Senate. The cloister of the former convent of the Filles du Calvaire, whom Marie de Medicis established near her palace, is now a winter garden attached to the Petit Luxembourg. The chapel, standing close to the grille of the Rue de Vaugirard, is an admirable specimen of the renaissance of the end of the XVI. c.: on the summit of its gable is a symbolical Pelican nourishing its young.

Beyond the Petit Luxembourg, is a modern building containing the *Musée du Luxembourg*. The collection now in the galleries of the Louvre was begun at the Luxembourg and only removed in 1779, when Monsieur came to reside here. In 1802 a new gallery was begun at the Luxembourg, but, in 1815, its pictures were removed to the Louvre to fill the places of those restored to their rightful owners by the Allies. It was Louis XVIII. who ordered that the Luxembourg should receive such works of living artists as were acquired by the State. The collection, recently moved from halls in the palace itself, is always interesting, but as the works of each artist are removed to the Louvre ten years after his death, the pictures are constantly changing. They are open to the public daily, except on Mondays, from 10 to 4 in winter, and 9 to 5 in summer.

The *Gardens of the Luxembourg*, the 'bel-respiro' of Paris, as Lady Morgan calls it, are delightful, and are the best type of an ancient French palace pleasaunce—indeed, they are now the prettiest and pleasantest spot in Paris. Diderot, in his *Neveu de Rameau*, alludes to his walks in these gardens, and Rousseau took his daily exercise here, till he found the gardens becoming too frequented for his misanthropic disposition.

'Il y a de tout dans ce jardin, et tout y est d'une grandeur extraordinaire ; grandes palisades, grandes et longues allées, grands bois ; plusieurs grands jardins remplis de simples, et un parterre qui est le plus grand et le plus magnifique de l'Europe.'—*Sauval.*

'The parterre is indeed of box, but so rarely design'd and accurately kept cut, that the embroidery makes a wonderful effect to the lodgings which front it. 'Tis divided into four squares, and as many circular knots, having in ye center a noble basin of marble neere thirty feet in diameter, in which a triton of brasse holds a dolphine that casts a girandola of water neere thirty foote high, playing perpetually, the water being convey'd from Arcueil by an aqueduct of stone, built after ye old Roman magnificence.'—*John Evelyn*, 1644.

There is a noble view of the Pantheon down one of the avenues. The parterres were decorated by Louis Philippe with statues of the queens of France and other illustrious Frenchwomen, the best statue being that of Mlle de Montpensier by Desmesnay. Towards the Rue de Medicis, on the east, is the handsome fountain of Marie de Medicis, erected by Jacques Debrosses (1620). The forcible closing of these gardens by the Duchesse de Berry during the minority of Louis XV. was an early and fruitful source of irritation for the people of Paris against the arbitrary conduct of the aristocracy. Those who spend a quiet morning hour here will appreciate the description which Victor Hugo gives of the gardens on a June morning.

'Le Luxembourg était charmant. Les quinconces et les parterres

s'envoyaient dans la lumière des baumes et des éblouissements. Les branches, folles à la clarté de midi, semblaient chercher à s'envoler. Il y avait dans les sycamores un tintamarre de favorites, les pinsons triomphaient, les pique-bois grimpaient le long des marronniers en donnant de petits coups de bec dans les trous de l'écorce. Les plates-bandes acceptaient la royauté légitime des lys ; le plus auguste des parfums, c'est celui qui sort de la blancheur. On respirait l'odeur pauvre des œillets. Les vieilles corneilles de Marie de Médicis étaient amoureuses dans les grands arbres. Le soleil dorait, empourprait et allumait les tulipes, qui ne sont autre chose que toutes les variétés de la flamme, faites fleurs. Tout autour des bancs de tulipes tourbillonnaient les bailles, étincelles de ces fleurs flammes. Tout était grâce et gaîté, même la pluie prochaine ; cette récréative, dont les marguets et les chiendents devaient profiter, n'avait rien d'inquiétant, les hirondelles basses annonçaient la charmante menace de voler bas. Quel char de la splendeur ! la vie sentait bon ; toute cette nature exhalait la confiance, le secours, l'assistance, la paternité, la caresse, l'aurore. Les pensées qui tombaient du ciel étaient douces comme une petite main d'enfant qu'on baise.

Les statues sous les arbres, nues et blanches, avaient des reliefs d'ombre trouées de lumière ; ces déesses étaient toutes égratignées de soleil ; il leur pendait des rayons de tous les côtés. Autour du grand bassin, la terre était déjà séchée au point d'être brûlée. Il faisait assez de vent pour soulever çà et là de petites émeutes de poussière. Quelques feuilles jaunes, restées du dernier automne, se poursuivaient joyeusement, et semblaient gaminer.

Grâce au sable, il n'y avait pas une tache de boue ; grâce à la pluie, il n'y avait pas un grain de cendre. Les bouquets venaient de se laver ; tous les velours, tous les satins, tous les vernis, tous les ors, qui sortent de la terre sous forme de fleurs, étaient irréprochables. Cette magnificence était propre. Le grand silence de la nature heureuse emplissait le jardin. Silence céleste compatible avec mille musiques, roucoulements de nids, bourdonnements d'essaims, palpitations du vent. Toute l'harmonie de la saison s'accomplissait dans un gracieux ensemble ; les entrées et les sorties du printemps avaient lieu dans l'ordre voulu ; les lilas finissaient, les jasmins commençaient ; quelques fleurs étaient attardées, quelques insectes étaient en avance, l'avant-garde des papillons rouges de juin fraternisait avec l'arrière-garde des papillons blancs de mai. Les platanes faisaient peau neuve. La brise creusait des ondulations dans l'enormité magnifique des marronniers. C'était splendide. Un vétéran de la caserne voisine qui regardait à

travers la grille disait : "Voilà le printemps au port d'arme et en grande tenue."'— *Les Misérables.*

The gardens do not, however, always produce such a favourable impression.

'Oserez-vous porter vos pas dans les profondeurs du faubourg ultra-pontain? L'aspect du vétéran triste et morne semblable au Temps qui veille à la porte du tombeau, ne vous arrêtera-t-il pas aux portes du Luxembourg? Les enfants crient, les bonnes grondent, passez vite; plus loin, quelques vieux rentiers promènent leur goutte, leurs rhumatismes, leur phthisie, leur paralysie, passez vite encore. Le Luxembourg est le rendez-vous de la vieillesse ennuyeuse et cacochyme et de l'enfance importune et criarde; on n'y marche qu'entre des cannes et des bourrelets; c'est l'Elysée de goutteux, la patrie des nourrices.'— *Balzac, 'Esquisses parisiennes.'*

Close to the Luxembourg, on the north-east, is the great *Odéon* Theatre (by Wailly and Peyre), which occupies the site of the older Hôtel de Condé. In its earlier existence this was the Hôtel de Gondi, having been bought by Jérôme de Gondi, Duc de Retz, one of an Italian family who came to France in the service of Catherine de Medicis, and made an immense fortune there. Being sold for debt, the hôtel was acquired (in 1612) by Henri de Bourbon, Prince de Condé, but his son left it for the second Hôtel de Condé, near the Louvre.

In the *Rue M. le Prince* (a little east) is the house—No. 10—where Comte lived and wrote his *Positive Polity*. He occupied the first floor, where his rooms are preserved by the Positivists in the same state in which he left them at his death—his salon, bedroom, bed, sofa, and even his old clothes in the cupboard, are cherished. He was buried at Père Lachaise.

The *Rue de Tournon* leads direct north from the entrance of the Luxembourg. It was at the angle of this street and

the Rue du Petit Bourbon that the furious Duchesse de Montpensier lived, sister of the Guises murdered at Blois. Here she is said to have plotted the murder of Henri IV., and here she received the mother of Jacques Clement, when she came from her village of Sorbonne, near Sens, to claim a reward for the assassination by her son, and returned, having obtained it, and accompanied by 140 ecclesiastics as a guard of honour for a league out of the town.

'Celui qui en apporta la premiere nouvelle à la duchesse de Montpensier, Catherine Marie de Lorraine, et à sa mere Mme de Nemours, fut reçu comme un sauveur : la duchesse, lui sautant au cou et l'embrassant, s'écriait : "Ah ! mon ami, sois le bien venu ! Mais est-il vrai au moins ? Ce méchant, ce pendard, ce tyran, est-il mort ? Dieu, que vous me faites aise ! Je ne suis marrie que d'une chose : c'est qu'il n'a su, devant que de mourir, que c'étoit moi qui l'avois fait tuer !"'—*Paul Lacroix.*

The *Hôtel de l'Empereur Joseph* (No. 33 at the top of the street on the right), is where that prince, who preferred an inn, staid when he came to visit his sister Marie Antoinette. An inscription at No. 34 marks the house where the tragic actor Henri Lekain was living at the time of his death in 1778. No. 6, on the left, formerly known as the *Hôtel Nivernais*, of the XVIII. c., stands on the site of the Hôtel of Concini, Maréchal d'Ancre, minister of Marie de Medicis ; it is low, and built of light materials, for fear it should go through to the catacombs beneath.

Along the front of the Luxembourg runs the Rue de Vaugirard. Here, at the corner of the *Rue Férou* (right), is, nearly unaltered, the *Hôtel de Madame de la Fayette.*

'Le jardin de Mme de la Fayette est la plus jolie chose du monde, tout est fleuri, tout est parfumé : nous y passons bien des soirees, car la pauvre femme n'ose aller en carrosse.'—*Mme de Sevigné, 30 mai, 1672.*

At the corner of the Rue Cassette (right) is the *Hôtel de*

Hennisdal, formerly *de Brissac*, named in golden letters above its gate, and retaining its old garden, with a grille of 1704.

No. 70 is the Dominican convent to which the famous Père Lacordaire belonged. The foundation stone of its chapel was laid by Marie de Medicis in 1612. The heart of Archbishop Affre, killed on the Barricade S. Antoine, in the revolution of 1848, is preserved here, and the epitaph of Cardinal de Beausset, historian of Fénelon and Bossuet.

As *Les Carmes*, this convent (founded by Louis XIII.) was the scene of the terrible massacre of priests in September 1792.

'Le massacre des prêtres qui étaient à l'Abbaye étant consommé, les autres maisons d'arrêt, où on en avait renfermé un nombre bien plus considérable, furent ouvertes aux assassins. Ils se portèrent d'abord au couvent des Carmes, où la municipalité avait fait conduire peu de jours auparavant cent quatre-vingt-cinq prêtres, y compris trois archevêques ou évêques, savoir : l'archevêque d'Arles (Dulau), ci-devant agent du clergé, et l'un des prélats de l'Eglise de France les plus recommandables par ses profondes lumières, par son zèle et par ses vertus, l'évêque de Beauvais (La Rochefoucauld), et son frère l'évêque de Saintes. On les avait tous fait sortir de l'église une demi-heure avant l'arrivée des assassins, et on les avait fait passer dans le jardin, après avoir constaté par un appel nominal qu'il n'en manquait aucun. Les cris menaçants qu'ils entendaient de toutes parts, les piques et les sabres qu'ils voyaient briller au travers les grilles et les croisées qui donnaient sur le jardin, tout leur annonçait que leur dernière heure était arrivée, et ils l'attendaient avec la résignation la plus héroïque.

'Quatre heures sonnent; les assassins entrent dans l'église en vomissant les jurements et les imprécations les plus propres à raviver, à irriter leur rage, et à les enhardir aux plus grands crimes. Après s'être assurés qu'aucun prêtre ne s'est caché dans l'église, ils en sortent par la porte qui conduit au jardin. Cette porte, gardée par la gendarmerie nationale, leur est ouverte sans la moindre résistance. A leur approche, les prêtres se dispersent : quelques-uns, cherchant à se sauver, montent sur les arbres, escaladent les murs pour se jeter dans la rue ou dans les cours des maisons voisines, ceux-là sont pourchassés les premiers et presque tous atteints à coups de fusil ; les sabres, les piques,

les baïonnettes achèvent de les égorger. D'autres se répandent dans le jardin, et attendent tranquillement leur sort ; d'autres, au nombre de trente environ, se réunissent aux trois prélats, dans une petite chapelle qui était à l'extrémité du jardin ; là ils implorent à genoux la miséricorde divine, se bénissant réciproquement et s'embrassant pour la dernière fois. Dix brigands s'avancent ; un des prêtres va au-devant d'eux pour leur parler, mais une balle l'atteint et le renverse. Les assassins demandent à grands cris l'archevêque d'Arles ; personne ne leur répond ; un d'eux le reconnaît au signalement qu'on leur en avait donné. "C'est donc toi," lui dit-il, "qui es l'archevêque d'Arles. "Oui, messieurs, c'est moi," répond froidement le prélat. "Ah ! malheureux, c'est toi qui as fait verser le sang des patriotes d'Arles." "Messieurs, je n'ai jamais fait répandre le sang de personne, et je ne vis que pour faire du bien à quiconque ce soit." "Eh bien ! je vais t'en faire, moi." A l'instant il lui décharge un coup de sabre sur le front : l'archevêque reste immobile. Il reçoit un second coup sur le visage, son sang, ruisselant à gros bouillons, l'inonde et le rend méconnaissable. Un troisième coup l'abat ; il tombe sans laisser échapper la moindre plainte ; un de ces scélérats lui enfonce sa pique dans la poitrine avec une telle violence qu'il ne peut plus l'en arracher ; il monte alors sur son corps palpitant, la traîne aux pieds, retire sa pique ensuite, va de sa montre et la présente d'un air triomphant à ses camarades comme le trophée et la juste récompense de sa férocité. Ainsi se consomma le martyre de ce prélat vénérable, dont la mort et la vie honorèrent également la religion.

"Les deux autres évêques étaient toujours à genoux au pied de l'autel, avec les prêtres qui s'étaient réunis à eux. Une grille les séparait des assassins ; ceux-ci firent sur eux plusieurs décharges à bout portant, et en tuèrent le plus grand nombre. L'évêque de Beauvais survécut à ce premier massacre ; celui de Saintes y eut la jambe cassée. Les dix assassins se réunirent alors à ceux de leurs camarades qui pourchassaient et égorgeaient les prêtres répandus dans le jardin. Cette horrible boucherie durait depuis près d'un quart d'heure, lorsqu'un homme, envoyé sans doute par Danton, accourut et fit cesser le feu en criant aux assassins : "Messieurs, ce n'est pas comme cela qu'il faut faire, vous vous y prenez mal : faites ce que je vais vous dire." Alors il ordonna qu'on fît rentrer tous les prêtres dans l'église. On y reconduisit à coups de plat de sabre tous ceux qui étaient encore en état de marcher : il en restait à peu près cent ; les deux évêques étaient de ce nombre ; celui de Saintes, ayant une jambe cassée, y fut transporté par les assassins et déposé sur un grabat. L'ordonnateur de cette nouvelle manœuvre plaça alors un nombre suffisant d'assassins au bas de l'escalier

qui descendait dans le jardin, et y fit reconduire tous les prêtres deux-à-deux ; à mesure qu'ils arrivaient, ils étaient égorgés. Lorsque le tour de l'évêque de Beauvais fut arrivé, on alla le prendre au pied l'autel, qu'il tenait embrassé ; il se leva et alla mourir. L'évêque de Saintes fut un des derniers appelés. Les gendarmes nationaux qui entouraient son grabat emp chaient qu'on ne le vît et semblaient vouloir le sauver ; mais ces misérables, égaux en nombre aux assassins et mieux armés qu'eux, le laissèrent enlever. Il répondit à ses bourreaux, qui lui ordonnaient de les suivre : "Je ne refuse pas d'aller mourir comme les autres, mais vous voyez l'état où je suis ; j'ai une jambe cassée. Je vous prie de m'aider à me soutenir." Deux brigands le prirent par-dessous le bras et le conduisirent ainsi au supplice.

"A sept heures et demie du soir, le massacre des prêtres touchant à sa fin, soit par le petit nombre des victimes qui restaient à égorger, soit par la lassitude des bourreaux, on fit ouvrir les portes de l'église au peuple, afin qu'il légitimât, au moins par sa présence, les forfaits horribles qui venaient de se commettre, et qu'il en assurât l'impunité. Un homme, se détachant de la foule des spectateurs, s'avança en face des bourreaux, osa leur parler d'humanité, et parvint en les flattant à sauver quelques-uns des prêtres qui restaient et qu'il fit passer derrière lui. "Le peuple," dit-il, "est toujours juste dans ses vengeances, et les prêtres sont des misérables qui, à la mort près, méritent tous les supplices, mais la loi veut qu'ils soient jugés." Le nombre de ceux qu'il sauva par cette harangue et de ceux qui avaient échappé aux assassins en escaladant les murs du jardin était en tout de trente-quatre ; cent cinquante-un furent massacrés, et quelques laïques, qui avaient été renfermés aux Carmes, eurent le même sort. Au séminaire de Saint-Firmin, le nombre des prêtres martyrs fut de quatre-vingt-huit ; il n'en échappa que quinze au fer des assassins. Cette horrible catastrophe, annoncée d'abord par Tallien et ensuite par Danton dans les discours qu'il prononcèrent à l'assemblée, ne fut point l'effet imprévu d'un mouvement populaire ou d'une insurrection spontanée des brigands ; elle fut le résultat d'un plan définitivement arrêté plusieurs jours auparavant. Le fossoyeur de la paroisse Saint-Sulpice avait reçu d'avance un assignat de cent écus pour préparer à Montrouge la fosse où les cadavres furent transportés le lendemain dans dix tombereaux. Danton, Robespierre, Marat, Tallien et quelques autres membres de la commune furent les auteurs de ce plan et les principaux ordonnateurs de son exécution. Trois ou quatre cents scélérats, choisis parmi les Marseillais et les fédérés, furent leurs instruments. Le peuple n'assista qu'aux derniers massacres qui furent commis aux Carmes, et on a vu qu'il n'y

parut que pour y mettre un terme : il n'entra point au séminaire de Saint-Firmin, lorsque les prêtres y étaient égorgés dans les dortoirs, dans les cellules &c. ; il ne vit que ceux qu'on jetait tout vivants par les fenêtres, et qui étaient assommés dans la rue à coups de hache par les assassins du dehors !' — *Bertrand de Molleville*, '*Annales*.'

The historic chapel, in which the priests were murdered, was destroyed by the opening of the Rue de Rennes in 1867. Their bones were transferred to a crypt under the church (open on Fridays).

The well-known Eau de Mélisse was first made at this convent.

'La dévotion des fidèles ne fut pas la seule mine qu'exploitèrent les carmes déchaussés : ils possédaient le secret de deux compositions dont ils firent un commerce lucratif : *le clair des carmes*, blanc qui donnait aux surfaces des murs qui en étaient enduits le brillant de marbre poli, et *l'eau de mélisse*, dite aussi *eau des carmes*. Il n'était point à Paris de petite maîtresse qui ne portât un flacon plein d'eau des carmes.' — *Dulaure*, '*Hist. de Paris sous Louis XIV.*'

No. 74 Rue de Vaugirard is the *Université Catholique de Paris* founded (1875) by thirty archbishops and bishops of France.

Near the corner of the Boulevard Montparnasse stood the *Hôtel de Turenne* of the XVII. c., probably the house where Mme de Maintenon brought up the children of Louis XIV. and Mme de Montespan. At the end of the Rue de Vaugirard is the Barrière of the same name, outside which is the *Cimetière de Vaugirard* (now closed).

'Le cimetière Vaugirard était ce qu'on pourrait appeler un cimetière fané. Il tombait en désuétude. La moisissure l'envahissait, les fleurs le quittaient. Les bourgeois se souciaient peu d'être enterrés à Vaugirard ; cela sentait le pauvre. Le Père Lachaise, à la bonne heure ! être enterré au Père Lachaise, c'est comme avoir des meubles en acajou. L'élégance se reconnaît là. Le cimetière Vaugirard était un enclos vénérable, planté en ancien jardin français. Des allées droites,

des buis, des tuyas, des houx, de vieilles tombes sous de vieux ifs, l'herbe très-haute. Le soir y était tragique, il y avait là des lignes tres-lugubres.' *Victor Hugo*, '*Les Misérables*.'

Returning down the Rue de Vaugirard to the front of the

HÔTEL DE LA DUCHESSE DE SAVOIE.

Luxembourg, the *Rue Garancière* leads towards the river. The *Hôtel de la Duchesse de Savoie* (No. 8) was built by F. Gautier in 1538. In the time of Charles IX. it belonged to Marguerite de France, Duchesse de Berry, and wife of Emmanuel Philibert, Duc de Savoie. She gave it, in gratitude for his services, to her secretary, Raymond

Forget, who sculptured the words 'de la libéralité de ma princesse' above the portal. At one time the hotel was inhabited by the Marquis de Sourdiac, one of the creators of the Opera. It preserves its façade of tall corinthian pilasters, with heavy capitals adorned with rams' heads and foliage, and its court, where Mlle Lecouvreur made her *début* in an impromptu theatre. The fountain in this street was erected (in 1715) by Anne of Bavaria, widow of the Prince de Condé. At No. 19 *Rue Visconti*, near this, is the *Hôtel de René d'Argouges*, where Racine lived at one time, and where Lecouvreur lived for some years and died.

At the end of the Rue Garancière we reach (left) the east end of the *Church of S. Sulpice*, perhaps the finest example of the peculiar phase of architecture to which it belongs. A parish church was built on this site in the XII. c. In the XVII. c. its rebuilding was begun from designs of Gamart, Gaston d'Orléans laying the first stone; but it was soon found that this church would be too small, and Anne of Austria laid the foundation stone of the present building, finished in 1749, under the Florentine Giovanni Servandoni, who is commemorated in the name of a neighbouring street. The original plan of Servandoni would have made the church a model of modern architecture. The façade, which presents two ranges of porticoes, doric and ionic, is exceedingly noble and imposing. On either side are square pavilions, upon which Servandoni erected two towers, but these were thought so bad that, after his death, one Maclaurin was employed to rebuild them: since that, the tower on the north, which is different to the other, was, a second time, rebuilt by Chalgrin, in 1777. Under the Revolution the church became a Temple of

Victory, and the great banquet to Napoleon on his return from Egypt, was given within its walls.

The interior is chiefly striking from its vast proportions. Its chapels are decorated with marble from the cascade at Marly.[1] In the pavement of the south transept is a meridian line, traced by Lemonnier in 1743. The ugly pulpit given (1788) by the Maréchal de Richelieu is surmounted by a group representing Charity surrounded by children. The organ (1862) is one of the finest in Europe.

In the first chapel (of S. Agnes) on the right are three great frescoes by *Eugène Delacroix*—S. Michael triumphing over Satan (on the ceiling); Heliodorus thrown down and beaten with rods; and Jacob wrestling with the angel. All are fine, but the last is the most remarkable.

'Les figures ne tiennent pas ici la place principale. On pourrait presque dire qu'elles ne sont qu'accessoires, tant la passion, la vie, le rôle actif et animé sont dévolus au paysage. Depuis les premiers plans jusqu'à la crête de ces montagnes dorées par le soleil levant, tout vous captive et vous attache dans cette conception puissante, qui n'a guère d'analogues, même chez les maitres italiens qui ont traité le plus largement le paysage décoratif. Rien de banal, rien d'inutile. Comme ce chemin creux est habilement jeté dans ce coin perdu du tableau! Comme on y sent passer, à travers la poussière, ces troupeaux, ces pasteurs, ces femmes, ces enfants! Comme on suit au loin les méandres de cette longue caravane, et comme tout ce monde court bruyamment sans se douter qu'un combat solitaire se livre à deux pas de là!'—*L. Vitet*, '*Revue des Deux Mondes*,' *April* 1862.

In the fifth chapel is the tomb of the Curé Languet (1750), a fine work of Michel-Ange Slodtz. The magnificent chapel of the Virgin (with an illusory effect of light), behind the high-altar, is from designs of Wailly; its sculptured decorations are by Slodtz, the others by Vanloo. The statue of the Virgin is by Pajou.

[1] Diderot.

The third chapel (of S. Paul), on the left in descending the nave, has, in its frescoes, the best works of *Drolling*. Against the wall of the left transept is a curious Gnomon Astronomicus. In the crypt are statues of S. Paul and S. John the Evangelist by Pradier. The Church of S. Sulpice is one of those especially frequented on New Year's Eve.

Members of the royal family buried at S. Sulpice have been Marie de Bourbon, Princesse de Savoie Carignan, 1656; the Princesse de Luxembourg, wife of Louis Henri de Bourbon Soissons, 1736; her daughter, Louise de Bourbon Soissons, Duchesse de Luynes, 1758; Charles de S. Albin, Archbishop of Cambrai, bastard of the Regent of Orleans, 1764; Louise-Elisabeth de Bourbon Conde, Princesse de Conti, granddaughter of Louis XIV., 1775; and Louise Elisabeth d'Orleans, Queen of Spain, daughter of the Regent, 1742.

The handsome *Fountain of S. Sulpice* (1847) is from designs of Visconti, and is adorned with statues of the four most celebrated French preachers—Bossuet (1704), Fénelon (1715), Massillon (1742), and Fléchier (1710). A flower-market is held here on Mondays and Thursdays.

A little east of S. Sulpice is the *Marché S. Germain*. The fountain in the market formerly decorated the Place S. Sulpice. In the adjoining *Rue Lobineau* a bird-market is held every Sunday morning.

Continuing north from S. Sulpice, we soon reach the modern *Boulevard S. Germain*. One of the streets which cross it, *Rue Grégoire de Tours*, in its former name of Rue des Mauvais Garçons, commemorated the wild conduct of the neighbouring university students.

Included in the line of the modern Boulevard is the

famous church of *S. Germain des Prés.* When (in 542) Childebert (son of Clovis) was besieging Saragossa in Spain, he was astonished to see that the inhabitants used no arms for their defence, but were satisfied with walking round the walls chaunting and bearing with them the tunic of S. Vincent. This inspired the superstitious king with such terror that he raised the siege,[1] and, when he returned to France, persuaded the Bishop of Saragossa to allow him to bring the precious relic with him.[2] To receive the blessed garment and other relics he built a monastery and church on this site, and on December 23, 558, the church was consecrated as the Basilica of S. Vincent and S. Croix by S. Germain, Bishop of Paris, who was buried within its walls in 576, after which it was called S. Germain and S. Vincent, and was known from its splendour as 'the golden basilica.' As the burial-place of Merovingian kings the monastery soon became rich and celebrated. Its estates included the whole south bank of the Seine, from the Petit Pont in Paris to Sèvres. The kings Childebert I., Caribert, Chilperic I., Clotaire II., Childeric II.; the Queens Ultrogothe, Fredegonde, Bertrude, and Bilihilde; the Merovingian princes Clovis and Dagobert; with Chrodesinde and Chrotberge, daughters of Childebert I., were interred within its walls; and here many of their bodies were seen lying on beds of spices, wrapped in precious stuffs embroidered in gold, when their plain stone-coffins were opened at the Revolution.[3] In 861 the monastery was burnt by the Normans, was restored, and destroyed again in 886. The existing church, begun by the twenty-

[1] Gregory of Tours, iii. 21. [2] *Gesta Regum Francorum*, xxvi.

[3] What remains of their tombs is now at S. Denis.

ninth Abbot, Morardus (990-1019), was only finished in the following century, and was dedicated by Pope Alexander III. in 1163. The tomb of Childebert was then placed in the centre of the present building. From its

PALACE OF THE ABBOT OF S. GERMAIN DES PRÉS.

riches, the abbacy was usually given to a cardinal, sometimes to kings. Up to 1503 the abbots were elected by the monks, but afterwards the Crown insisted on appointing, and Hugues Capet, King of France, and Casimir V. of Poland, were amongst the abbots of S. Germain des Prés.

The Comte du Vexin, son of Louis XIV. and Mme de Montespan, died as abbot, in the abbey of S. Germain des Prés (1683), aged ten and a half years. The abbey (whose first monks were brought from S. Symphorien at Auxerre by S. Germain) long stood isolated in the midst of the meadows called the Pré aux Clercs, fortified on all sides by towers, and by a moat supplied by a canal called la Petite Seine, and entered by three gates. The refectory was one of the noblest works of Pierre de Montereau (1240)—a vaulted hall, 115 feet long by 32 feet wide, lighted on each side by sixteen stained windows, and possessing a beautiful reader's-pulpit: 'portée sur un gros cul-de-lampe chargé d'un grand cep de vigne coupé et fouillé avec une patience incroyable.'[1] This hall, and the famous and beautiful chapel of Notre Dame, also built by Pierre de Montereau (1239-1255), stood on the site of the present Rue de l'Abbaye, where one of the gables of the refectory still exists, built into a house on the left. On the north of the church were the cloisters, built by Abbot Oddo in 1277.

The principal entrance of the church is in the Rue Bonaparte. It dates from the XVII. c., but encloses some precious fragments of the XII. c. romanesque portal (altered by a gothic arch), which has a bas-relief of the Last Supper on its lintel. Till the Revolution there were four statues on either side of the porch, supposed to represent S. Germain, Clovis, Clotilde, Clodomir, Childebert and Ultrogothe, Clotaire and Chilperic. The porch is under the romanesque belfry, which has two round-headed windows on each side of its upper story, and a tall spire covered with slates. Two other towers, less lofty, stood at the angles of the choir and

[1] Lebœuf, *Hist. de Paris*, i. 341.

transept, and gave the popular name of 'l'église aux trois clochers' to S. Germain, but were destroyed in 1822 to avoid the expense of their repair: only the bases remain. The choir and apse are surrounded by chapels, some square, some polygonal. Except some capitals and some columns employed in the apsidal gallery, which belonged to the church of Childebert, nothing which we see is earlier than the XI. c.

The interior is an interesting specimen of transition. The arches of the nave, which has no triforium, are romanesque, of the time of the Abbot Morardus; the choir was added by Abbot Hugues III. in 1163. The original capitals of the nave were carried to the Palais des Thermes by the absurdity of a 'restoration,' in 1824, and replaced here by copies, which, however, have not the slightest resemblance to them. A polychrome decoration by Hippolyte Flandrin, though its pictures are admirable as works of art, has, since 1845, spoilt the interior of S. Germain. The XIII. c. statue of Childebert and the mosaic monument of Fredegonde, preserved by Alexandre Lenoir at the Revolution, are now at S. Denis; the tombs of S. Germain, Chilperic,[1] and Bilihilde were destroyed. Very few objects of interest remain. In the right aisle near the west door, surrounded by burning lights, is the statue of *Notre Dame la Blanche*, given to the abbey of S. Denis by Queen Jeanne d'Evreux in 1340, and brought here after the Revolution. The chapel of S. Symphorien (the last on the south of the nave), consecrated by S. François de Sales in 1619, replaces that where S. Germain was originally buried. In the chapel of S. Marguerite, in the transept, are a statue of S. Marguerite

[1] Which had the simple inscription: 'Rex Chilpericus hoc tegitur lapide.'

by Jacques Bourlet, monk of the abbey, and the tomb of Olivier and Louis de Castellan, killed in the service of the king (1644, 1669), by Girardon.

The first chapel of the apse contains the tomb of James Douglas (1645), who died in the service of Louis XIII., with his figure on a sarcophagus. A number of the members of this family are buried under the chapel of S. Christophe.[1] The second chapel contains the black gravestones (now raised against the wall) of Descartes, Montfaucon and Mabillon, all Benedictine monks of this abbey, after it was incorporated with the congregation of S. Maur. In the third chapel (of SS. Pierre et Paul) left of the choir (in descending) is the inscription which marked the remains of Boileau, transported hither from the Sainte Chapelle in 1819. In the fourth, is the tomb of William, Earl of Douglas, 1611, who died in the service of Henri IV.

'In the abbey church of S. Germain des Prés at Paris, is the chapel of S. Marguerite, which had been granted to the noble family of Douglas. I have seen the tomb of William, the seventeenth earl, who died in 1611. He had been bred in the new religion, which was preached in that age; but coming to Paris in the reign of Henry III., he was converted by sermons at the Sorbonne. Having abjured these errors, he returned to Scotland. Though full of piety towards God and of fidelity towards his king, he was persecuted for the Catholic faith, and was given his choice either of a prison or banishment. He preferred the latter, and returned to France, where he ended his days in the practice of great devotion. He was so given to prayer, that he used to attend the canonical hours of the abbey church, and he used even to rise at midnight, though the doors of the abbey were always shut at matins. He died greatly honoured and reverenced by all classes, in the fifty-seventh year of his age.' – *Kenelm Digby*, '*Broadstone of Honour*.'

In the left transept is a striking statue of S. Francis

[1] *Hist. de l'Abbaye de S. Germain des Prés*, p. 215.

Xavier by Coustou le jeune, and the tomb of John Casimir, King of Poland, who became abbot of S. Germain in 1669, and died in 1672. The kneeling statue of the king is by Marsy. The relief below, by Jean Thibaut, a Benedictine monk, represents a victory over the Turks. In the left aisle of the nave is a good modern monument erected to Hippolyte Flandrin (1864) by his pupils and admirers.

The columns which supported a baldacchino over the high altar, and which were brought from the ruins of a Roman town in Africa in the time of Louis XIV., are now part of the decorations of the picture gallery of the Louvre. Nothing remains of the splendid shrine of S. Germain, which contained 160 precious stones and 197 pearls.

When Henri IV. was besieging Paris in 1589, and his army was encamped in the Pré aux Clercs, he wished to examine Paris unobserved, and mounted the tower of S. Germain, accompanied by a single monk. 'Une appréhension m'a saisi,' he said, when he came down, to the Maréchal de Biron, 'étant seul avec un moine, et me souvenant du couteau de frère Clément.'

The precious library of S. Germain des Prés was spared at first in the Revolution, but perished by fire August 19, 1794, except 10,000 MS., which were added to the Bibliothèque Nationale.

In the garden attached to the church, towards the Boulevard S. Germain, is a *Statue of Bernard Palissy* by Barras (1880).

It was only in the middle of the present century that the twelve monastic cells were destroyed which were devoted to monks employed in literary labour. There it was that Jordan visited the learned Montfaucon in 1733, and found

him 'un vieillard octogénaire, plein de politesse et d'honnêteté, d'une humeur douce et gaie,' occupied over some old Greek MSS. which had just arrived.

The abbot's palace, built by Cardinal de Bourbon in 1586, still exists in the *Rue de l'Abbaye*, opposite the Rue de Furstemberg. A mutilated cardinal's hat may still be seen on a shield on the pavilion at the angle.

'L'architecture en briques et pierres, décorée de refends, de pilastres et de frontons, a le mérite de plaire aux yeux par l'harmonie de ses couleurs et par le pittoresque de ses dispositions. Au sommet d'un pavillon, une femme assise tient un écusson aux armes du fondateur. L'édifice est habité, en majeure partie, par des artisans et des industriels. En avant du palais abbatial, des bâtiments très-simples et conservés en partie servaient d'écuries, de greniers, d'appartements pour les officiers de la maison, d'auditoire pour le bailli, &c.'—*F. de Guilhermy.*

'Louis XIII. donna à la veuve du duc de Lorraine l'Abbaye S. Germain des Prés. Ainsi voilà une femme nommée abbesse d'un couvent de moines. Je borne là mes exemples sur les anciens abus.'—*Dulaure.*

The Boulevard S. Germain has swallowed up the site of the Prison de l'Abbaye, rebuilt in the XVII. c. at the south-east angle of the enclosure. Here Mme Roland wrote her memoirs, and Charlotte Corday spent her last days. The prison is also connected with some of the most agonising scenes of the Revolution, especially during the massacres of September. It existed, as a military prison, till 1854.

'Le dimanche 2 septembre, notre guichetier servit notre dîner plus tôt que de coutume ; son air effaré, ses yeux hagards nous firent présumer quelque chose de sinistre. A deux heures, il rentra, nous l'entourâmes ; il fut sourd à toutes nos questions, et après qu'il eut, contre son ordinaire, ramassé tous les couteaux que nous avions soin de placer dans nos serviettes, il fit sortir brusquement la garde-malade de l'officier suisse Reding.

'Si ce guichetier n'eût pas été instruit de ce qui allait arriver, pourquoi ces précautions? Un officier municipal avait auparavant pris les noms des prisonniers, et c'était au milieu de la nuit que cette liste avait été faite.

'Les prisons entourées, quatre ou cinq de ces misérables, prenant le nom de juges du peuple, s'installent à côté du guichet et font comparaître les prisonniers devant eux.

'A la lueur de deux torches, j'aperçois le terrible tribunal qui va me donner la vie ou la mort. Le président, en habit gris, un sabre à son côté, est appuyé debout contre une table sur laquelle on voit des papiers, une écritoire, des pipes, et quelques bouteilles. Cette table est entourée par dix personnes assises ou debout, dont deux sont en veste et en tablier; d'autres dorment étendus sur des bancs; deux hommes en chemises teintes de sang, le sabre à la main, gardent la porte du guichet; un vieux guichetier a la main sur les verrous. En présence du président trois hommes tiennent un prisonnier qui paraît âgé de soixante ans.

'On me place dans un coin du guichet, mes gardiens croisent leurs sabres sur ma poitrine, en m'avertissant que si je fais le moindre mouvement pour m'évader, ils me poignarderont.

'Ces hommes qui boivent, qui fument, qui dorment au milieu des cris de leurs semblables impitoyablement égorgés, au milieu des fureurs de ceux dont la soif du sang s'accroît à mesure qu'ils en voient répandre davantage, présentent un tableau encore inconnu dans l'histoire du cœur humain. Je ne crois pas que personne ait, avant notre révolution, assisté à un pareil spectacle.

'Ces juges avaient une liste de tous les prisonniers avec leurs écrous, contenant les motifs de leur détention à côté de leurs noms; les membres du comité de surveillance de la commune, les municipaux ou autres personnes initiées dans ces affreux mystères avaient ajouté des notes plus ou moins funestes, qui indiquaient à ces juges-bourreaux la conduite qu'ils avaient à tenir. Après un court interrogatoire, dont on se dispensait souvent, surtout lorsqu'il était question de quelques malheureux prêtres non sermentés, les deux assassins à la garde desquels on les avait confiés les poussaient dans la rue en criant: *A la Force!* si c'était à l'Abbaye qu'ils étaient jugés, et: *A l'Abbaye!* s'ils devaient être massacrés à la Force; et ils tombaient au milieu des sabres, des piques, des massues qui les assommaient et les mutilaient tous à la fois de la manière la plus horrible. . . .

'A dix heures du soir, l'abbé l'Enfant, confesseur du roi, et l'abbé Chapt de Rastignac parurent dans la tribune de la chapelle qui nous

servait de prison, et dans laquelle ils étaient entrés par une porte qui donne sur l'escalier. Ils nous annoncèrent que notre dernière heure approchait, et nous invitèrent à nous recueillir pour recevoir leur bénédiction. Un mouvement électrique qu'on ne peut définir nous précipita tous à genoux, et, les mains jointes, nous la reçûmes. . . . . A la veille de paraître devant l'être suprême, agenouillés devant deux de ses ministres, nous présentions un spectacle indéfinissable : l'âge de ces deux vieillards, leur position au-dessus de nous, la mort planant sur nos têtes et nous environnant de toute part, tout répandait sur cette cérémonie une teinte auguste et lugubre ; elle nous rapprochait de la divinité, elle nous rendait le courage ; tout raisonnement était suspendu, et le plus froid et le plus incrédule en reçut autant d'impression que le plus ardent et le plus sensible. Une demi-heure après, les deux prêtres furent massacrés, nous entendîmes leurs cris. . . .

'Notre occupation la plus importante était de savoir quelle serait la position que nous devions prendre pour recevoir la mort le moins douloureusement, quand on nous conduirait dans le lieu des massacres. Nous envoyions de temps à autre quelques-uns de nos camarades à la fenêtre de la tourelle, pour nous instruire de celle que prenaient les malheureux qu'on immolait, et pour calculer, d'après leur rapport, celle que nous ferions bien de prendre ; ils rapportaient que ceux qui étendaient leurs mains souffraient beaucoup plus longtemps, parce que les coups de sabre étaient amortis avant de porter sur la tête ; qu'il y en avait même dont les bras et les mains tombaient avant le corps, et que ceux qui les plaçaient derrière le dos devaient souffrir beaucoup moins : tels étaient les horribles détails sur lesquels nous délibérions.' *Saint-Méard, 'Relation des massacres de Septembre.'*

'Les massacres continuèrent à l'Abbaye du dimanche au soir au mardi matin ; à la Force, davantage ; à Bicêtre, quatre jours, &c. Je dois à mon séjour actuel dans la première de ces prisons d'avoir pris des détails qui font frémir et que je n'ai pas le courage de tracer. Mais une anecdote que je ne passerai point sous silence, parce qu'elle concourt à démontrer que c'était un projet bien lié, c'est qu'y ayant dans le faubourg S. Germain une maison de dépôt où l'on met les détenus que l'Abbaye ne peut recevoir quand elle renferme trop de monde, la police choisit, pour les transférer, le dimanche au soir, l'instant d'avant le massacre général : les assassins étaient prêts ; ils se jetèrent sur les voitures ; il y avait cinq ou six fiacres, et à coups de sabres et de piques ils percèrent, ils tuèrent ceux qui les remplissaient, au milieu de la rue, au bruit terrible de leurs cris douloureux. Tout Paris fut témoin de ces horribles scènes, exécutées par un petit nombre

de bourreaux ils n'étaient pas quinze à l'Abbaye, à la porte de laquelle étaient, pour toute défense, malgré les réquisitions faites à la commune et au commandant, deux gardes nationaux. Tout Paris laissa faire . . . . tout Paris fut maudit à mes yeux, et je n'espérai plus que la liberté s'établît parmi des lâches, insensibles aux derniers outrages qu'on puisse faire à la nature, à l'humanité ; froids spectateurs d'attentats que le courage de cinquante hommes armés aurait facilement empêchés.'—*Bertrand de Molleville*, '*Annales*.'

A little south, by the *Rue du Four*, we find the *Carrefour de la Croix Rouge*, a spot where six streets now meet, but which, in the XVI. c., was considered the extreme limit of the town towards the country. The *Rue du Cherche-Midi* commemorates in its name a sundial with a representation of two persons looking for noon at two o'clock : at No. 19 (left) a quaint relief represents this. No. 37 (left) is the old *Hôtel de Toulouse*, with a noble gateway. The *Rue du Dragon* was formerly the Rue S. Sepulcre.

Returning to the Carrefour de la Croix Rouge, we find near the entrance of the Rue de Sèvres, on the right, the *Abbaye aux Bois*, belonging to a convent of nuns of Notre Dame des Bois. The church has a Madonna and Dead Christ by *Lebrun*. In this convent the great ladies of the faubourg were in the habit of going into retreat in the last century, but rather to enjoy the interests of a kind of literary club than for religious exercises. Then, also, the Abbaye aux Bois was the most fashionable place of female education in Paris. The Journal of Hélène Massalska, Princesse de Ligne, shows how the noble young ladies were then taught to be efficient mistresses of a household by themselves learning cooking, washing, housemaid's work, &c., in the convents. In later days, owing to want of ready money, the convent has sold several of its exterior apartments. Mme Récamier inhabited three different apartments there

at three different times ; Mrs. Clark and her daughter, afterwards the well-known Mme Mohl, went to live there in 1831 ; and here Chateaubriand read aloud his *Mémoires d'Outre-Tombe*, before their publication, desiring, in his lifetime, 'escompter les louanges' which he expected, but hardly received.

Turning (right) down the Rue du Bac, on the left (No. 138) is the *Hospice des Ménages*, formerly des Petites Maisons, instituted in 1407, and renewed in the XVII. c. It is used for old people. The chapel, open from 2 to 3, and picturesque with its many kneeling sisters, contains many inscriptions, the oldest of 1587. The *Rue du Bac* takes its name from a ferry-boat (Bac), formerly established at its extremity, for crossing the Seine.

At No. 120 was the well-known salon of Mme Mohl, who died here in February 1882. Chateaubriand lived on the ground floor, and his last days were spent here.

'M. de Chateaubriand, like an old oak struck by lightning, beautiful in its decay, sat, seemed to listen, and smiled when one of his old favourites entered. Mme Récamier went to him every day at the hour he used to go to her. Though blind and nervous, she never missed a day in coming to the Rue du Bac. Since her blindness she had been unable to walk in the street, and as the coaches were in danger [1848] of being taken and piled up for barricades, the drivers were unwilling to go out.

'Before the terrible days of June, M. de Chateaubriand had taken to his bed, to rise no more. Mme Récamier would leave the room to conceal her tears. His eyes followed her, but he scarcely ever spoke ; not once after extreme unction had been administered. She could not see him, and his silence seemed cruel. She dreaded his dying in the night, when it might be impossible to send for her in time, and it was a comfort to her that he had a friend living upstairs [Mme Mohl] who could give her a room, where she spent three nights. On the morning of July 3, at about seven, she was called down ; in about an hour all was over.

'The current of her life was dried up. She wished for nothing in the world but to be good enough to die.'—*Mme Mohl*, '*Mme Récamier*.'

No 128 Rue du Bac, at the angle of the Rue de Babylone, is the *Missions Etrangères*, with the *Church of S. François Xavier*, containing (left of entrance) a monument to 'thirteen venerable servants of God,' including Bishops Dufresse and Dumoulin Borié and nine Chinese missionaries, beheaded and strangled in Cochin China, 1815–1840; also the monument of Jean Théophane Venard, beheaded at Tong-King, February 2, 1861. A little garden, on the right of the church, leads to *La Chambre des Martyrs*, surrounded by terrible memorials of the tortures suffered by the martyred missionaries, the bloodstained clothes in which they died, and curious Chinese pictures of their executions.

No. 140 (left) Rue du Bac, is the *Hôtel du Châtillon*, built by Mansart, and has two very rich portals. On the opposite side of the street is the huge shop of the *Bon Marché*, a very characteristic sight of modern Paris.

We are now in the centre of the last-century hôtels of the aristocratic faubourg. 'Faire monter un hôtel' was the ambition of every Frenchman of good family before the great Revolution. Then, when the aristocracy were forbidden to have armorial bearings of any kind, they plastered over those above their doors, and put a veil of paint upon those of their carriages, as if to indicate that the existing season was only one of passing cloud. Indeed, one nobleman, who feared that his conduct might be misunderstood, inscribed as his device instead, 'Ce nuage n'est qu'un passage.' But almost all the aristocratic characteristics of the Faubourg are now a tale of the past.

'Le faubourg Saint Germain n'est plus à cette heure qu'un nom, le nom d'une ruine, le nom d'une chose morte. Il n'a plus ni caractère ni accent qui lui soient propres. Il ne garde plus d'autres supériorités que celle qu'il partage avec la bourgeoisie.'—*Daniel Stern.*

There is very little variety in the characteristics of the hôtels: they have almost all the same curtain wall in front, with either a double or single *porte-cochère*, and are adorned with caryatides, pilasters, and garlands, of much the same description. They will be of little interest to passing travellers. We will note the best, only retracing our steps where it cannot be avoided.

The Rue du Bac now crosses the *Rue de Varennes*, a long street, in which we may notice No. 53 as the *Hôtel Monaco* or *Hôtel de Matignon*, built by Brongniart for Madame Adélaïde, sister of Louis Philippe, and belonging now to the Duc de Galliera; General Cavaignac resided here when head of the executive power in 1848. No. 69 is the *Hôtel d'Orsay*. No. 77 is the XVIII. c. *Hôtel de Biron*, built for Peirène de Moras, a barber enriched by legal speculations. No. 78 was erected by the Régent d'Orléans for the actress Desmares, and was afterwards used as the Ministère de Commerce. Into the Rue de Varennes on the left falls the *Rue Vanneau*, where No. 14 (right) is a restored house of the time of François I., and No. 24 is the *Hôtel de Canaleilles*.

Continuing the Rue du Bac, it is crossed by the *Rue de Grenelle*, where, a few steps to the right, is the handsome *Fontaine de Grenelle*, constructed (1739 43) for Louis XV. Its reliefs and figures are by Bouchardon.

We must see more of the Rue de Grenelle, but, for an instant, continue the Rue du Bac to the Boulevard S. Germain, where, immediately on the south is the *Hôtel de Luynes*, which was built by Pierre Lemuet for Marie Rohan-Montbazon, Duchesse de Chevreuse. Its gates are very handsome specimens of iron-work.

'Cette belle demeure appartient encore à la famille de Luynes; mieux que toute autre elle rappelle ces anciens hôtels où les grands seigneurs d'autrefois, protecteurs nés des arts, se plaisaient à réunir les livres, des tableaux et des curiosités de toute espèce.'—*De Guilhermy*.

Opposite the Hôtel de Luynes is the approach to the *Church of S. Thomas Aquinas* which answers, as a temple of Hymen in Paris, to what S. George's, Hanover Square, was till recently in London. It belonged to the convent of 'Jacobins du Faubourg S. Germain,' founded by Cardinal Richelieu, and was built (1682–1770) from designs of Pierre Bullet. Of later construction, by Frère Claude, a monk of the convent, in 1787, is the portal, before which republican France generally affords a few spectators 'pour voir monter et descendre des duchesses.' The ceiling of the sanctuary representing the Transfiguration, is a great work of *Lemoine*.

'La plus grande partie des demoiselles bien élevées se soumettent à l'hymen sans que l'amour s'en mêle, et elles n'en sont pas moins sages. Elles savent que c'est par le mariage qu'elles sont quelque chose dans le monde; et c'est pour être établies, pour avoir un état qu'elles se marient. Elles semblent savoir qu'un mari n'a pas besoin d'être amant. A Paris ce même esprit règne parmi les hommes, et voilà pourquoi la plupart des mariages sont des liens de convenance. Les Français sont jaloux de leurs maîtresses, et jamais de leurs femmes.'—*Casanova*, '*Mémoires*.'

(The Boulevard S. Germain has swallowed up a great part of the *Rue S. Dominique*, but some of the street still remains. Its most noticeable houses are No. 62, *l'Hôtel de la Duchesse douairière d'Orléans*, once inhabited by Cambacérès; No. 113, the *Hôtel de Grammont*, and No. 115, the *Hôtel de Périgord*, of Prince Demidoff.)

The Rue du Bac next crosses the *Rue de l'Université*, where, a little to the right, No. 15, is a good XVII. c. hôtel, and No. 13, the *Hôtel d'Aligré*, now a museum of marine charts.

Returning, as we came, to the *Rue de Grenelle*, we should now follow it (turning right) to the end. No. 106 (right) was the old convent of *Notre Dame de Pentémont* or *du Verbe Incarné*, founded 1643 ; its admirable domed chapel remains. Mme de Beauharnais, afterwards the Empress Josephine, lived for several years in this convent, after the birth of her daughter Hortense. No. 101 (left), the ancient *Hôtel Conti*, is now the Ministère des Postes. No. 116 (right), the *Hôtel Forbin, Janson*, or *de Brissac*, has a fine entrance : it is now the Mairie du VII^me^ Arrondissement.

The Rue Casimir Périer leads (right) to the *Church of S. Clotilde*, a large cruciform gothic building erected in 1846–1857, from plans of Gau. The design of building this church (in the place of a little church dedicated to S. Valère) originated with Queen Marie Amélie. The interior is exceedingly handsome. In the apse are a number of reliefs representing the story of S. Clotilde. The *Place de Bellechasse*, in which the church stands, occupies part of the Pré aux Clercs, the jurisdiction of which was long disputed by the University and the Abbey of S. Germain.

The last cross street of the Rue de Grenelle is the *Rue de Bourgogne*, in which, at the angle of the Rue S. Dominique, is the *Hôtel Béranger*, where Adrienne Lecouvreur was buried by some faithful friends, the offices of the Church having been refused to her.

At the end of the Rue de Grenelle, on the right, is (No. 142) the XVIII. c. *Hôtel de Bezenval* ; and on the left (No. 127) the *Hôtel du Châtelet*, of the time of Louis XV., now the *Palais Archiépiscopal*.

We emerge from the Rue de Grenelle opposite the gardens to the north of the magnificent *Hôtel des Invalides*

(open daily from 11 to 4), planned by Henri IV., and begun by Louis XIV. in 1671, as a refuge for old soldiers, who, before it was built, had to beg their bread in the streets.

'L'hotel des Invalides, œuvre de l'architecte Liberal Bruant, répond, par son caractère et son ornementisme tout militaire, à sa noble destination. Il fut achevé dès 1674. On n'acheva que trente ans après l'église, qui fut commencée par Bruant et terminée par Mansart. C'est à celui-ci qu'on doit le dôme couvert d'azur et d'or et surmonté d'une flèche hardie, qui est un des plus beaux ornements de Paris. Les détails et les ornements du dôme attestent trop la décadence du goût, qui devint de moins en moins pur vers la fin du règne; mais l'aspect général est saisissant, et aucun monument de Paris, Notre Dame exceptée, ne produit de loin un aussi puissant effet.' *Martin*, '*Hist. de France*.'

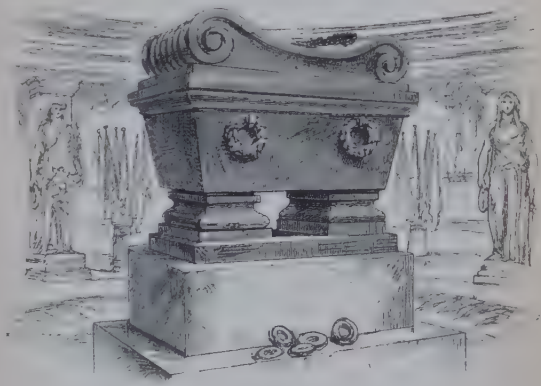
'On sent qu'une nation qui bâtit de tels palais pour la vieillesse de ses armées a reçu la puissance du glaive, ainsi que le sceptre des arts.' — *Chateaubriand*.

'L'Hôtel des Invalides est le lieu le plus respectable de la terre. J'aimerais autant avoir fait cet établissement, si j'étais prince, que d'avoir gagné trois batailles.' *Montesquieu*.

The institution is under the management of the Minister of War, and nothing can be more comfortable than the life of its inmates. The number of these is now small; in the time of Napoleon I., when the institution was called the 'Temple of Mars,' it was enormous.

On the terrace in front of the building are a number of cannon, trophies taken in different campaigns. Standing before the hôtel is a statue of Prince Eugène. On either side of the entrance are statues of Mars and Minerva by Coustou jeune. In the tympanum of the semicircle over the centre of the façade is Louis XIV. on horseback, with the inscription: 'Ludovicus magnus, militibus regali munificentia in perpetuum providens, has aedes posuit, an. 1615.' Behind the façade is a vast courtyard surrounded by open corridors lined with frescoes of the history of France: those

of the early history on the left, by *Bénédict Masson*, 1865, have much interest. In the centre of the façade opposite the entrance is a statue of Napoleon I. Beneath this is the approach to the *Church of S. Louis*, built 1671–79, from designs of Libéral Bruant, and in which many banners of victory give an effect of colour to an otherwise colourless building.



TOMBEAU NAPOLÉON.

'Il y a là des drapeaux enlevés aux légions de toute l'Europe durant la révolution et l'empire. En 1814, les alliés coururent à ce temple de la gloire pour ressaisir les gages de leurs longues et nombreuses défaites; mais les vieux guerriers que Napoléon en avait rendus gardiens, surent les soustraire à cette recherche. "Si nous ne pouvons conserver ces bannières," avaient dit les invalides, "nous les brûlerons et en avalerons les cendres."' —*Touchard-Lafosse*, '*Hist. de Paris.*'

Against the walls are monuments to marshals or governors of the Invalides—the Duc de Coigny, Duc de

Conegliano (Moncey), Duc de Reggio (Oudinot), Marshal Jourdan, Duc de Malakoff (Pélissier), &c.

The *Tombeau Napoléon*, under the magnificent dome of the Invalides, which was added to the original church by Jules Hardouin Mansart, and is treated as a separate building, is entered from the Place Vauban at the back, or by the left cloister and a court beyond. It is only open to the public on Monday, Tuesday, Thursday, and Friday, from 12 to 3, but should on no account be left unseen. On the façade are statues of Charlemagne by Coysevox, and S. Louis by Nicolas Coustou.

On entering the vast interior, a huge circular space is seen to open, beneath the cupola painted by *Charles de Lafosse* and *Jouvenet*, and, in it, surrounded by caryatides and groups of mouldering banners, the huge tomb of Finland granite, given by the Emperor Nicholas. Hither the remains of the great Emperor were brought back from S. Helena by the Prince de Joinville, in 1841, though Louis Philippe, whilst adopting this popular measure as regarded the dead, renewed the sentence of exile against the living members of the Bonaparte family.

'Sur le couvercle brillait en assez grandes lettres ce nom : *Napoléon*. "En quel métal sont ces lettres ?" dis-je au maître. Il me répondait : "En cuivre, mais on les dorera." "Il faut," repris-je, "que ces lettres soient en or. Avant cent ans, les lettres de cuivre seront oxydées et auront rongé le bois du cercueil. Combien les lettres en or coûteraient-elles à l'état ?" "Environ vingt mille francs, monsieur." Le soir même j'allai chez M. Thiers, alors président du conseil, et je lui dis la chose. "Vous avez raison," me dit M. Thiers, "les lettres seront en or, je vais en donner l'ordre." Trois jours après, le traité du 15 juillet a éclaté ; je ne sais si M. Thiers a donné les ordres, si on les a exécutés, et si les lettres qui sont aujourd'hui sur le cercueil sont des lettres d'or.' — *Victor Hugo*, '*Choses vues*.'

Four smaller cupolas encircle the great dome. In the

first, on the right, is the tomb of Joseph Bonaparte. On the left are the tombs of Jerome Bonaparte, with a statue, and of his eldest son and the Princess Catherine of Wurtemberg. The other two cupolas are still empty : when ever-changing France again changes her idols, and the dynasty of the Bonapartes is once more in the ascendant, they will probably be occupied, amid universal acclamation, by the tombs of Napoleon III. and his ill-fated and heroic son.

The transept contains the tomb of Turenne (formerly buried at S. Denis), by Tubi from designs of Lebrun. It represents the hero expiring (at the battle of Salzbach, July 27, 1675) in the arms of Immortality. Upon the violation of the tombs at S. Denis, the body of Turenne had been found in a state of complete preservation, and, whilst the royal remains were scattered to the winds, his were removed to the Jardin des Plantes and afterwards to the Museum of the Petits Augustins. Napoleon, as first Consul, translated them with great honour to the Invalides, September 22, 1800. In the left transept is the tomb to which the remains of the illustrious Vauban were afterwards transferred. The minister Louvois, under whose auspices the hôtel was built, was buried here by order of Louis XIV. in 1692, but afterwards removed to the Capucines of the Rue S. Honoré.

Descending the steps behind the splendid baldacchino, we find black-marble tombs of Marshals Duroc and Bertrand guarding the approach to that of Napoleon I. His own words, taken from his will, appear in large letters over the entrance.

'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé.'

The sentiment, the tomb, and the dome have a unique

splendour. A white-marble statue of Napoleon I. by Stuart is in a black-marble chapel. His Austerlitz sword, the crown voted by Cherbourg, and colours taken in his different battles, were formerly shown in a *chapelle ardente*.

'Otez le dôme, et les *Invalides* ne sont plus qu'une caserne, un cloître, un hospice. Le dôme en fait un palais, un temple, mieux que cela. Si, à présent, il y a des personnes qui ne comprennent pas bien à quoi sert le dôme des Invalides, pour l'argent qu'il a coûté, qu'ils aillent le demander à ces vieux martyrs des batailles, dont il est comme la resplendissante auréole, ils répondront avec orgueil: "Il sert à être beau!"—*Emile Deschamps.*

The *Musée d'Artillerie*, entered from the cloister on the right of the principal court, is only shown on Tuesdays, Thursdays, and Sundays, from 12 to 4 in winter, and 12 to 5 in summer.

The collection of arms begins with the rude flint weapons found in the valley of the Somme, and the caverns of Aurignac and Moustier. Then comes the age of polished-flint weapons, found in the lake cities of Switzerland, &c. The age of bronze succeeds, of which one of the finest specimens is a bronze sword found at Uzes. The arms introduced by the Romans follow, and the gradual changes which led to the steel armour of the XIV. c. The collection of bows and cross-bows is full of interest, as well as that of firearms from their earliest infancy.

The collection of plans of fortresses, in relief, executed under Louis XIV. and Louis XV., is interesting to the archaeologist as showing (as at Arras, S. Omer, Besançon) many buildings of the middle ages which have ceased to exist. Amongst the historic arms preserved here are the helmet of Henri IV., the sword of Duguesclin, and the cuirass of Bayard.

The great barracks behind the Invalides formerly contained the military school now at S. Cyr. They face the end of the *Champ de Mars*, an immense open oblong space used for reviews and temporarily occupied by the great Exhibitions of 1867 and 1878. It was formed in 1790 for the famous Fête de la Fédération (July 14), when the Autel de la Patrie was erected in the centre and Louis XVI. took an oath there to observe the new constitution.

Here also Napoleon I. held the famous Champs de Mai before the battle of Waterloo.

'Le Champ de Mai avait eu cela de remarquable qu'il avait été tenu au mois de juin et au Champ de Mars.'—*Victor Hugo.*

At the entrance of the Quai d'Orsay (No. 103) is the temporary *Garde-Meuble* (open on Sundays and Thursdays from 10 to 4), containing a vast collection of tapestries, curious furniture, and jewels which belonged to the Crown. Many of the latter were put up to public auction in 1887. Amongst the jewels reserved is the diamond known as 'Le Régent,' purchased by Régent Philippe d'Orléans, and valued at 12,000,000 fr.

Returning by the Quai d'Orsay, on the site formerly called La Grenouillière, we find, opposite the Pont des Invalides, the *Manufacture des Tabacs*, shown on Thursdays only from 10 to 12 and 1 to 4. It employs 200 workpeople, and manufactures 6,200 tons of tobacco annually.

Near the Pont de Solferino is the *Palais de la Légion d'Honneur*, built (1786) by Prince Salm-Kyrburg, and interesting as the scene of Mme de Staël's receptions during the Directory.

Opposite the Pont de la Concorde is the *Palais du Corps Législatif*, or *Chambre des Députés* (open from 9 to 5). This

palace, originally Palais Bourbon, was built by the Prince de Condé (1789), the first Hotel de Condé, on the site now occupied by the Odeon, and the second hotel, near S. Germain l'Auxerrois, having been destroyed. Confiscated in 1790, it became known as 'Maison de la Révolution.' From 1805 to 1870 it was used as a parliament-house, the State having bought the property from the Prince de Condé at the Restoration. It is here that Benjamin Constant, Casimir Périer, Guizot, Thiers, Berryer, Lamartine, Montalembert, and Jules Favre, have in turn displayed their eloquence, and it was also in the *Salle du Corps Législatif* that, in 1848, the Duchesse d'Orléans presented herself with her two little boys to claim the regency, and was met by the words 'Too late.'

'La large porte qui s'ouvre en face de la tribune à la hauteur des bancs les plus élevés de la salle, s'ouvre. Une femme paraît, c'est la duchesse d'Orléans. Elle est vêtue de deuil. Son voile relevé à demi sur son chapeau laisse contempler son visage empreint d'une émotion et d'une tristesse qui en relèvent la jeunesse et la beauté. . . . Elle tient de la main droite le jeune roi qui trébuche sur les marches, et de la main gauche son autre fils le petit duc de Chartres, enfants pour qui leur catastrophe est un spectacle. . . . Le duc de Nemours marche à côté de la duchesse d'Orléans, fidèle à la mémoire de son frère dans ses neveux. Quelques généraux en uniforme, des officiers de la garde nationale descendent sur la trace de la princesse. Elle salue avec une grâce timide l'assemblée, immobile : elle s'assoit entre ses deux enfants au pied de la tribune, innocente accusée devant un tribunal sans appel qui vient entendre plaider la cause de la royauté. Dans ce moment cette cause était gagnée dans les yeux et dans les cœurs de tous.' — *Lamartine, 'Révolution de* 1848.'

The handsome façade towards the Seine has a corinthian portico by Poyet (1804–7). When the Chamber is sitting, visitors are only admitted to the Salle des Séances, for which they require a ticket from a deputy or from the Secrétaire de la Questure.

CHAPTER IX.

LUXURIOUS MODERN PARIS.

The Place Vendôme and Place de la Concorde. The Champs Elysées and Bois de Boulogne. The Faubourg S. Honoré and the Madeleine.

TURNING west along the Rue de Rivoli, the street—which commemorates the Battle of Rivoli—always wears a festive aspect. On the right are arcades, containing some of the shops most frequented by foreigners; on the left, railings, formed by gilt-headed spears, enclose the radiant gardens of the Tuileries.

> 'The city swims in verdure, beautiful
> As Venice on the waters, the sea swan.
> What bosky gardens, dropped in close-walled courts,
> As plums in ladies' laps, who start and laugh;
> What miles of streets that run on after trees,
> Still carrying the necessary shops,
> Those open caskets, with the jewels seen!
> And trade is art, and art's philosophy,
> In Paris.' *Mrs. Browning, 'Aurora Leigh.'*

The *Rue S. Roch* was, till recently, known as the Rue du Dauphin—a name of historic value. The street was originally closed at night by a grille on the side of the Tuileries, and it was known as Le Cul-de-Sac de S. Vincent till 1744. Then, Louis XV., as a boy, spent some time at the Tuileries, and S. Roch being the parish church of the Court, he went

thither for his daily devotions. During the first mass which he heard there, the citizens, being good courtiers, scratched out part of the old inscription and altered it, and as the little prince returned to the palace he read 'Cul-de-Sac du Dauphin.'

The *Rue Mont Thabor* crosses the site of the most important of the four convents of Les Capucins at Paris, founded (1575) by Catherine de Medicis. Alfred de Musset died in the Rue Mont Thabor, May 1, 1857.

'L'insomnie avait été toujours son ennemi le plus implacable. . . . A une heure après minuit, je le vis tout à coup se dresser sur son séant, la main droite posée sur sa poitrine, cherchant la place du cœur, comme s'il eut senti dans cet organe quelque trouble extraordinaire. Son visage prit une expression étrange d'étonnement et d'attention. Ses yeux ouvrirent démesurément. Je lui demandai s'il souffrait ; il me fit signe que non. A mes autres questions, il ne répondit que ces mots, en remettant sa tête sur l'oreiller : "Dormir ! . . . enfin je vais dormir." C'était la mort.'—*Paul de Musset.*

The *Rue de Castiglione*—commemorating the victory of Bonaparte over the Austrians (August 5, 1706), and occupying the site of the old monastery of the Feuillants, leads (right) to the *Place Vendôme*, a handsome old-fashioned octagonal square, begun under Louis XIV. (the king himself furnishing the leading ideas of the plan), and finished by the Ville de Paris, from designs of Jules Hardouin Mansart. The square was first called Place des Conquêtes, then Place Louis le Grand, finally Place Vendôme, from the Hôtel of the Duc de Vendôme (son of Henri IV. by Gabrielle d'Estrées), which once occupied this site. A bronze statue by Girardon at first ornamented the centre of the square. It represented Louis XIV. 'in the habit of a Roman emperor, and on his head a large French periwig *à la mode*.'[1] This statue was

[1] Lister's *Travels in France*, 1698.

destroyed by the people on August 14, 1792—the day on which Louis XVI. and his family were removed from the Chancellerie in this square to the Temple. 'The king saw this destruction as he passed, but showed no emotion.'[1]

'Au milieu de la place Vendôme, la voiture du roi fut quelque temps arrêtée ; on voulait qu'il contemplât à loisir la statue équestre de Louis le Grand, précipitée de son piédestal, brisée par la populace et foulée aux pieds. "Ainsi sont traités les tyrans," criait sans relache cette populace effrénée.' *Hue*, '*Mémoires*.'

The bronze figures which ornamented the base of the statue are still to be seen in the Louvre. During the Revolution the name of the square was changed to Place des Conquêtes, then to Place des Piques. The *Column* was erected by Napoleon I., in imitation of that of Trajan at Rome, and is covered with bas-reliefs representing his German campaign, from designs of Bergeret, cast from Austrian cannon. At the top was originally placed a statue of the Emperor by Chaudet, which was pulled down after the allies entered Paris and melted down to make part of the second bronze horse of Henri IV. on the Pont Neuf. A second statue by Seurre, made from cannon taken in Algeria (magnanimously erected by Louis Philippe in 1833), was replaced in 1863 by a copy from the first statue by Chaudet. On May 16, 1871, the ridiculous Communists threw down the whole column, though it was able to be rebuilt from the fragments (in 1874) as it is now seen. The height is 135 feet. The proprietor of the Hôtel du Rhin had offered the Communists 500,000 fr. if they would spare the column, and those robbers had answered, 'Donnez un million et l'on verra'!

Up to 1870 the railings around, and the base of this

[1] Beaulieu, *Essais historiques.*

column in honour of Napoleon, were always hung with wreaths of immortelles: now all is bare, but Parisians are apt to change the historic objects of their idolatry according to—circumstances.

'La gloire de l'empire! . . . . Eh quoi! quand elle est chantée par des voix comme Victor Hugo, Lamartine, Chateaubriand, Casimir Delavigne, toutes nos sommités littéraires, une voix s'en viendrait murmurer au bas des aigles triomphantes de la colonne! . . . . "Ah! silence! silence!"' *Mémoires de la Duchesse d'Abrantès.*

The Hôtel du Rhin was the residence of Napoleon III. as Deputy to the National Assembly in 1848.

From the Place Vendome the handsome *Rue de la Paix* (formerly Rue Napoleon), dating from 1807, leads to the Place de l'Opéra. It occupies the site of the convent of the Capucines (founded under Henri IV.), in which Louise de Lorraine, widow of Henry III., Mme de Pompadour, Louvois (minister of war to Louis XIV.), and the Duc de Créqui, were buried.[1]

In the Rue S. Florentin, the *Hôtel de la Vrillière*, also called Hôtel de l'Infantado, was built for the minister M. de S. Florentin, who gave a name to the street. It was afterwards inhabited by the Spanish grandee who at one time gave a name to the house, then by M. de Talleyrand, who received the Emperor Alexander there in 1814.

'Sans cœur et sans talent, beaucoup de suffisance,
A la Banque, à la Bourse, escroquant dix pour un,
Dans ses propos rompus outrageant la décence,
Tel était autrefois le pontife d'Autun.
Plus heureux aujourd'hui, sa honte est moins obscure;
Froidement, du mépris il affronte les traits;
Il enseigne le vol et prêche le parjure,

[1] The monument of Queen Louise is now at S. Denis: that of Louvois, at the hospital of Tonnerre; that of the Duc de Créqui, at S. Roch.

Et sème la discorde en annonçant la paix.
Sans cesse on nous redit qu'il ne peut rien produire,
Et que de ses discours il n'est que le lecteur ;
Mais ce qu'un autre écrit, c'est d'Autun qui l'inspire.'

Mme de Montrond.

'C'est l'évêque d'Autun, c'est Charles-Maurice de Talleyrand-Périgord, que nous verrons servir, avec une égale conviction de loyauté, le directoire, le consulat qui renversa le directoire, l'empire qui renversa le consulat, la restauration qui renversa l'empire, et la révolution de juillet qui renversa la restauration. Il y a de belles immunités de morale pour les convictions d'état.' *Touchard-Lafosse*, '*Hist. de Paris.*'

'Le palais, qui est d'une noble, riche et morne architecture, s'est appelé longtemps *Hôtel de l'Infantado* : aujourd'hui on lit sur le fronton de sa porte principale : *Hôtel Talleyrand.*

'C'était un personnage étrange, redouté et considérable : il s'appelait Charles-Maurice de Perigord ; il était noble comme Machiavel ; prêtre comme Gondi, défroqué comme Fouché, spirituel comme Voltaire et boiteux comme le diable. On pourrait dire que tout en lui boitait comme lui ; la noblesse qu'il avait faite servante de la république, la prêtrise qu'il avait traînée au Champ de Mars, puis jetée au ruisseau, le mariage qu'il avait rompu par vingt scandales et par une séparation volontaire, l'esprit qu'il déshonorait par la bassesse.

'Dans ce palais, comme une araignée dans sa toile, il avait successivement attiré et pris héros, penseurs, grands hommes, conquérants, rois, princes, empereurs, Bonaparte, Sieyès, Mme de Staël, Chateaubriand, Benjamin Constant, Alexandre de Russie, Guillaume de Prusse, François d'Autriche, Louis XVIII., Louis Philippe, toutes les mouches dorées et rayonnantes qui bourdonnent dans l'histoire de ces quarante dernières années. Tout cet étincelant essaim, fasciné par l'œil profond de cet homme, avait successivement passé sous cette porte sombre qui porte écrit sur son architrave : Hôtel Talleyrand.' — *Victor Hugo*, '*Choses vues.*'

In the *Rue de Luxembourg* is the church of *L'Assomption*, built (1670–76) for a convent of Augustinian nuns, now a barrack. Robespierre lived long opposite this church, at No. 396 Rue S. Honoré, in the house of the carpenter Duplay (destroyed by the Rue Duphot). All that was

human in his character was bestowed upon the family of his host: for them chiefly he showed the grimace meant for a smile on the pinched countenance which made Mirabeau compare him to '*un chat qui a bu du vinaigre*.'

Where the Rue Royale opens towards the Madeleine, we pass the *Ministère de la Marine et des Colonies*, built (1760–68) by Gabriel, and gutted during the Commune, and reach the *Place de la Concorde*, stately and beautiful with its obelisk, fountains, and statues, its delightful views down green avenues to the Louvre on the east and the Arc d'Etoile on the west, and towards the magnificent church of the Madeleine on the north, and the Chambre des Deputes on the south. The square was made under Louis XV., and was decorated with his equestrian statue by Bouchardon, placed on a pedestal surrounded by bas reliefs and allegorical figures of the Virtues by Pigalle, which immediately drew forth the epigram—

'Oh! la belle statue! oh! le beau piedestal!
Les vertus sont à pied, le vice est à cheval.'

followed a few days later by—

'Il est ici comme à Versailles:
Il est sans cœur et sans entrailles.'

The Legislative Assembly demolished the statue in the Place Louis XV. (1792), and replaced it by a statue of Liberty. Soon, however, the square took the name of Place de la Révolution, when the expression *guillotiner* effaced that of *lanterner*, and, under the Reign of Terror, the scaffold was permanently established here. Thus the most terrible memories of the great Revolution are concentrated on this spot, where 2,800 persons perished between January 21, 1793, and May 3, 1795. The fountain on the

south side, decorated with figures emblematic of Marine Navigation, marks the exact spot where Louis XVI. died, January 21, 1793.

'Le silence le plus profond régnait de tous côtés. Arrivé à la place de la Révolution, le roi recommanda à plusieurs reprises au lieutenant son confesseur, et descendit de la voiture. Aussitôt il fut remis entre les mains de l'exécuteur: il ôta son habit et son col lui-même, et resta couvert d'un simple gilet de molleton blanc; il ne voulait pas qu'on lui coupât les cheveux, et surtout qu'on l'attachât. Quelques mots dits par son confesseur le décidèrent à l'instant. Il monta sur l'échafaud, s'avança du côté gauche, le visage très-rouge, considéra pendant quelques minutes les objets qui l'environnaient, et demanda si les tambours ne cesseraient pas de battre; il voulut s'avancer pour parler; plusieurs voix crièrent aux exécuteurs, qui étaient au nombre de quatre, de faire leur devoir. Neanmoins, pendant qu'on lui mettait les sangles, il prononça distinctement ces mots: "Je meurs innocent, je pardonne à mes ennemis, et je désire que mon sang soit utile aux Français et qu'il apaise la colère de Dieu." A dix heures dix minutes, sa tête fut séparée de son corps, et ensuite montrée au peuple. A l'instant les cris de: "Vive la république!" se firent entendre de toutes parts.' *Les Révolutions de Paris.*

'When they reached the place of execution and they offered to tie his hands, the king resisted and said, 'C'est trop,' but on Mr. Edgeworth's reminding him how acceptable the humiliation would be in the eyes of God, and citing his Saviour's example, he held both his hands out, and suffered them to be tied. When on the scaffold, the trumpets and drums sounded according to their orders, the king bowed, as desiring leave to speak. Every instrument ceased; all was silence and attention. The king said, "I die innocent; I forgive my enemies, and pray God to avert His vengeance for my blood, and to bless my people." He took two turns on the scaffold, and then prepared himself for death. Mr. Edgeworth was kneeling by him, and in the excess of feeling had lost all recollection, till he was roused by the words "*the head of a traitor*," and looking up saw his sovereign's head streaming over him in the monsters' hands.'—*Journal of Miss Ann Porter, Nov.* 3, 1796, *after meeting the Abbé Edgeworth, confessor of Louis XVI.*

'Le roi se montra au présence du supplice ce qu'il avait toujours été au milieu des hurlements d'une multitude furieuse et sous les outrages de son emprisonnement. Il fut sublime de calme, de résignation,

et de courage. Sa fermeté auguste ne l'abandonna, ni pendant ses adieux à la reine et à ses enfants, ni sur le lieu de l'échafaud. Il protesta de son innocence et pria Dieu de ne point faire retomber son sang sur la France. Mais sa voix n'arrivait qu'aux oreilles enfoncées des soldats qui de toutes parts entouraient l'échafaud.' — *Bailly*, '*Souvenirs de France.*'

'Est-ce bien le même individu, couronné et sacré à Rheims, monté sur une estrade, environné de tous les grands, tous à ses genoux ; salué de mille acclamations, presqu'adoré comme un Dieu ; dont le regard, la voix et la geste étoient autant de commandemens, rassasié de respects, d'honneurs et de puissances, enfin séparé, pour ainsi dire, de l'espèce humaine ; est-ce bien le même homme que je vois bousculé par quatre valets de bourreau, déshabillé de force, dont le tambour étouffe la voix, garotté à une planche, se débattant encore ; et recevant si mal le coup de la guillotine, qu'il n'eut pas le col, mais l'occiput et la mâchoire horriblement coupés ?

'Son sang coule ; les cris de joie de quatre-vingt mille hommes armés ont frappé les airs et mon oreille ; ils se répètent le long des quais ; je vois les colliers des quatre nations qui élevent leurs chapeaux en l'air ; son sang coule ; c'est à qui y trempera le bout de son doigt, une plume, un morceau de papier : l'un le goûte, et dit : *Il est bien salé !* Un bourreau sur le bord de l'échafaud, vend et distribue des petits paquets de ses cheveux ; on achète le cordon qui les retenait ; chacun emporte un petit fragment de ses vêtemens ou un vestige sanglant de cette scène tragique. J'ai vu défiler tout le peuple se tenant sous le bras, riant, causant familièrement, comme lorsqu'on revient d'une fête.'—*Mercier*, '*Le nouveau Paris.*'

The king was taken to death in a carriage, the queen in a cart.

'Il était midi [16 octobre, 1793]. La guillotine et le peuple s'impatientaient d'attendre, quand la charrette de Marie Antoinette arriva sur la place de la Révolution. La veuve de Louis XVI. descendit pour mourir où était mort son mari. La mère de Louis XVII. tourna un moment les yeux du côté des Tuileries, et devint plus pâle qu'elle n'avait été jusqu'alors. Puis la Reine de France monta à l'échafaud et se précipita à la mort.'

'*Vive la république !*' cria le peuple : c'était Sanson qui montrait au peuple la tête de Marie Antoinette, tandis qu'au-dessous de la guillotine le gendarme Mingault trempait son mouchoir dans le sang de la martyre.' — *Goncourt*, '*Hist. de Marie-Antoinette.*'

On October 31, 1793, the weird death procession of the Girondins reached the Place.

'Au premier pas hors de la Conciergerie, les Girondins entonnèrent d'une seule voix et comme une marche funèbre la première strophe de *la Marseillaise*, en appuyant avec une énergie significative sur ces vers à double sens :

Contre nous de la tyrannie
L'étendard sanglant est levé.

De ce moment ils cessèrent de s'occuper d'eux-mêmes pour ne penser qu'à l'exemple de mort républicaine qu'ils voulaient laisser au peuple. Leurs voix ne retombaient un moment à la fin de chaque strophe que pour se relever plus énergique et plus retentissante au premier vers de la strophe suivante. Leur marche et leur agonie ne furent qu'un chant. Ils étaient quatre sur chaque charrette. Une seule en portait cinq. Le cadavre de Valazé était couché sur la dernière banquette. La tête découverte, cahotée par les secousses du pavé, ballottait sous les regards et sur les genoux de ses amis, obligés de fermer les yeux pour ne pas voir ce livide visage. Ceux-là chantaient cependant comme les autres. Arrivés au pied de l'échafaud, ils s'embrassèrent tous en signe de communion dans la liberté, dans la vie et dans la mort. Puis ils reprirent le chant funèbre pour s'animer mutuellement au supplice et pour envoyer, jusqu'au moment suprême, à celui qu'on exécutait, la voix de ses compagnons de mort. Tous moururent sans faiblesse. Sillery avec ironie ; arrivé sur le plate-forme, il en fit le tour en saluant à droite et à gauche le peuple, comme pour le remercier de la gloire et de l'échafaud. Le chant baissait d'une voix à chaque coup de hache. Les rangs s'éclaircissaient au pied de la guillotine. Une seule voix continua *la Marseillaise* ; c'était celle de Vergniaud, supplicié le dernier. Ces notes suprêmes furent ses dernières paroles. Comme ses compagnons il ne mourait pas : il s'évanouissait dans l'enthousiasme, et sa vie, commencée par des discours immortels, finissait par un hymne à l'éternité de la Révolution.

'Un même tombereau emporta les corps décapités, une même fosse les recouvrit à côté de celle de Louis XVI.'—*Lamartine*, '*Hist. des Girondins*.'

Even in that cruel time, sympathy was aroused by the death of Mme Roland, on November 10, 1793.

'Plusieurs charrettes pleines de victimes roulaient ce jour-là leur charge de condamnés à l'échafaud. On fit monter Mme Roland sur la

dernière, à côté d'un vieillard infirme et faible, nommé Lamarche, ancien directeur de la fabrication des assignats. Elle était vêtue d'une robe blanche, protestation d'innocence dont elle voulait frapper le peuple. Ses beaux cheveux noirs tombaient en ondes jusqu'à ses genoux. Elle se penchait quelquefois avec une tendresse filiale vers son compagnon de supplice. Le vieillard pleurait. Elle lui parlait et l'encourageait à la fermeté. Elle essayait même d'égayer pour lui le funèbre trajet et parvint à lui faire sourire.

'L'échafaud se dressait à côté de la statue colossale de la Liberté. Arrivée là, Mme Roland descendit. Au moment où l'exécuteur lui prenait les bras pour la faire monter la première à la guillotine, elle eut un de ces dévouements qu'un cœur de femme peut seul contenir et révéler dans une pareille heure. "Je vous demande une seule grâce, et ce n'est pas pour moi," dit-elle en résistant un peu au bras du bourreau, "accordez-la moi!" Puis, se tournant vers le vieillard, "Montez le premier," dit-elle à Lamarche, "mon sang répandu sous vos yeux vous ferait sentir deux fois la mort; il ne faut pas que vous ayez la douleur de voir tomber ma tête." Le bourreau y consentit. Après l'exécution de Lamarche, qu'elle entendit sans pâlir, elle monta légèrement les degrés de l'échafaud, et, s'inclinant du côté de la statue de la Liberté comme pour la confesser encore en mourant par elle: "O Liberté!" s'écria-t-elle, "O Liberté! que de crimes on commet en ton nom!" Elle se livra à l'exécuteur, et sa tête roula dans le panier.'—*Lamartine*, '*Hist. des Girondins.*'

May 9, 1794, saw the execution of Madame Elisabeth.

'Madame Elisabeth se trouve assise sur la même charrette que Mmes de Sénozan et de Crussol d'Amboise, et elle s'entretient avec elles pendant le trajet de la Conciergerie à la place Louis XV. Aux plaintes qui échappent à quelques-uns des condamnés, elle répond par de touchantes exhortations. . . . On arrive à la place de la Révolution: Madame descend la première. Le bourreau, comme pour l'aider, lui tend la main. La princesse regarde de côté, et ne s'appuie pas sur cette main qui s'offre à elle. Les victimes avaient trouvé au pied de l'échafaud une banquette sur laquelle on les fit asseoir. . . . Aucun ne défaillit. Encouragé par la présence et le regard de la sœur de Louis XVI., chaque condamné s'est promis de se lever bravement à l'appel de son nom, et d'accomplir sa tâche avec fermeté. Le premier nom prononcé par l'exécuteur est celui de Mme de Crussol. Mme de Crussol se lève aussitôt, va s'incliner devant Madame Elisabeth, et témoignant

hautement le respect et l'amour que la princesse lui inspire, elle demande la permission de l'embrasser. "Bien volontiers et de tout mon cœur," lui dit Madame Elisabeth, avec cette expression d'affabilité qui lui était si naturelle ; et la royale victime avançant son visage, lui donne le baiser d'adieu, de supplice et de gloire. Toutes les femmes lui suivirent, et obtinrent le même témoignage d'affection. Les hommes s'honorèrent aussi de leur respect pour Madame Elisabeth, en allant chacun à son tour, courber devant elle la tête qui, une minute après, tombait sous le couperet de la guillotine. . . . Pendant tout le temps que dura le sacrifice, la sainte femme qui semblait y présider ne cessa de dire le *De profundis*. Celle qui allait mourir priait pour les morts. Elle était réservée à périr la dernière. Quand la vingt-troisième vint s'incliner devant elle, elle lui dit : "Courage et foi dans la miséricorde de Dieu." Puis elle se lève elle-même pour se tenir prête à l'appel de l'exécuteur. Elle monte d'un pas ferme les marches de l'échafaud ; et, regardant le ciel, elle se livre à l'exécuteur. Son fichu tombant à terre au moment où on l'attache à la planche fatale, laisse apercevoir une médaille d'argent. L'aide du bourreau se mettant en devoir de lui enlever ce signe de piété, elle lui dit, "Au nom de votre mère, Monsieur, couvrez-moi." Ce fut le dernier mot de Madame Elisabeth.'—*A. M. de Beauchesne.*

On July 28, 1794, Robespierre paid the penalty of his crimes.

'Au lieu d'un trône de dictateur, Robespierre est à demi-couché sur une charrette qui porte ses complices Couthon et Henriot. C'est un bruit, un tumulte autour de lui, qui n'est formé que de mille cris de joie confus et de félicitations mutuelles. Sa tête est enveloppée d'un linge sale et sanglant ; on ne voit que demi son visage pâle et féroce. Ses compagnons mutilés, défigurés, ressembloient moins à des criminels qu'à des bêtes féroces surprises dans un *traquenard*, et dont on n'a pu se saisir qu'en écrasant une partie des membres. Un soleil brûlant n'empêche point les femmes d'exposer les lys et les roses de leurs joues délicates à ses rayons ; elles veulent voir le *bourreau de ses concitoyens*. Les cavaliers qui escortent la charrette brandissent leurs sabres, et le montrent de la pointe nue. Le pontife-roi ne traîne plus la Convention à dix pas de distance de sa personne ; il ne semble conserver la vie que pour attester la justice divine, et ses terribles vengeances sur les hommes hypocrites et sanguinaires.

'Arrivé près du lieu de supplice, devant la maison où il logeoit, le peuple fit arrêter ; et un groupe de femmes exécuta alors une danse aux

battemens de mains de la multitude. Une d'elles saisit ce moment l'apostropher du geste et de la voix, en lui criant : " Ton supplice m'enivre de joie, descends aux enfers avec les malédictions de toutes les épouses, de toutes les meres de familles." Il resta muet.

'Monté sur l'échafaud, le bourreau, comme animé de la haine publique, lui arracha brusquement l'appareil mis sur ses blessures ; il jeta le cri d'un tigre ; la machoire inférieure se détacha alors de la supérieure, et laissant jaillir les flots de sang, fit de cette tête humaine une tête monstrueuse, et la plus horrible que l'on puisse se peindre. Ses deux compagnons, non moins hideux dans leurs vêtemens déchirés et sanglantes, étoient les acolites de ce grand criminel dont les souffrances n'inspirerent à personne la plus légere pitié. Blessé à mort, la vindicte publique appeloit encore pour lui un second trepas ; et l'on courut en foule pour ne pas perdre l'instant où il en avoit précipité tant d'autres ; on applaudit pendant plus de quinze minutes.

'Vingt-deux têtes tombérent avec la sienne. Le lendemain soixante-dix membres de la commune allerent rejoindre le chef qu'ils s'étoient donné ; c'étoient ceux là meme qui étoient venus dans nos cachots, nous enlever nos alimens, et nous abreuver d'humiliations. Le jour suivant, douze autres membres de la commune payerent de leurs têtes leur complicité avec le chef des cannes ; mais ces têtes ignobles et vulgaires de plats savellites n'avoient point de nom ; on ne compte que celle de Robespierre.' —*Mercier*, '*Le nouveau Paris*.'

The *Obélisk* of the Place de la Concorde, brought from Luxor, and given to France by Mahomet Ali, was erected here under Louis Philippe, in 1830. It is covered with hieroglyphics celebrating Rameses II., or Sesostris, who reigned in the fourteenth century before Christ. The history of its transport from Egypt is represented upon the pedestal.

It was at the foot of this obelisk, on the spot where Louis XVI. died, that Louis Philippe and Marie Amélie, flying on foot by the gardens before the popular invasion of the Tuileries, on February 24, 1848, waited in agony for their carriages (which were being burnt at that moment by the insurgents in the Place du Carrousel) and eventually were rescued by a private brougham.

Eight allegorical statues typify the great cities of France —Lyons, Marseilles, Bordeaux, Nantes, Lille, Strasbourg, Rouen, and Brest. Since that city has ceased to be French, the statue of Strasbourg (by Pradier) has always been draped in mourning!

At every hour of the day the Place de la Concorde is beautiful and imposing.

'Il était quatre heures, la belle journée s'achevait dans un poudroiement glorieux de soleil. A droite et à gauche, vers la Madeleine et vers le Corps Législatif, des lignes d'édifices filaient au ras du ciel : tandis que le jardin des Tuileries étageait les cimes rondes de ses grands marroniers. Et, entre les deux bordures vertes des contre-allées, l'avenue des Champs-Elysées montait tout là haut, à perte de vue, terminée par la porte colossale de l'Arc de Triomphe, béante sur l'infini. Un double courant de foule, un double fleuve y roulait, avec les remous vivants des attelages. Les vagues fuyantes des voitures, que le reflet d'un panneau, l'étincelle d'une vitre de lanterne semblaient blanchir d'une écume. En bas, la place, aux trottoirs immenses, aux chaussées larges comme les lacs, s'emplissait de ce flot continuel, traversée en tous sens du rayonnement des roues, peuplée de points noirs qui étaient des hommes : et les deux fontaines ruisselaient, exhalaient une fraicheur, dans cette vie ardente.'—*Zola*, '*L'Œuvre.*'

Two groups of sculpture by Guillaume Coustou, known as *Les Chevaux de Marly*, decorate the entrance to the noble promenade originally called 'Le Grand Cours,' but which has been known as *Les Champs Elysées* since the time of Louis XV. It extends from the Place de la Concorde to the Arc de l'Etoile, and is the favourite afternoon walk of the fashionable world of Paris, where the *badaud*, or French cockney, is seen in perfection.

'There is not one blade of grass in all these Elysian Fields, nothing but hard clay, often covered with white dust. This gives the whole scene the air of being a contrivance of man, in which Nature has either not been invited to take any part, or has declined to do so. There are

merry-go-rounds, wooden horses, and other provision for children's amusement among the trees; and booths, and tables of cakes, and candy women, and restaurants on the borders of the wood.' *Hawthorne*, '*Note-Books*.'

Behind the principal avenues are ranges of exhibition booths, and cafés-concerts, which attract a humbler crowd. Here idolising parents will stand for hours to watch their *petits bonshommes* caracolling on wooden horses, while *la bonne*, in a snowy cap, holds the babies. Here the sellers of *soupirs* and *gâteaux de Nanterre* drive a busy trade.

'Paris est la seule ville du monde où vous rencontriez des spectacles, qui font de ses boulevards un drame continu joué par les Français, au profit de l'art.'—*Balzac*, '*Le Cousin Pons*.'

'Regardez! tout vole, tout fuit, tout bourdonne. Ce sont les légères calèches avec leurs quatre chevaux, crinières au vent, narines ouvertes, les calèches avec leurs femmes si frêles et si parfumées, si roses et si blanches, qu'on dirait, tant elles passent vite, d'odorantes corbeilles de fleurs. Ce sont les tilburys, avec leurs agents de change juchés sur de doubles coussins: tant ils aiment à tomber de haut, les agents de change! Ce sont les juments anglaises, les juments de France et d'Arabie, toutes fières, toutes cabriolantes, toutes la tête haute, une rose à l'oreille, un fat sur le dos. C'est du bruit, c'est de la poussière; ce sont des piaffements et des rires, des admirations de femmes et d'étourdis: ce sont des regards d'amour jetés en passant, des plumes qui s'envolent, des attelages qui se croisent, c'est de la coquetterie, c'est de la rivalité, c'est de l'or, c'est du soleil, c'est de tout. . . . De tout, hélas! excepté du bonheur!' *Amédée Gratiot*.

'La vanité et la parcimonie, qui semblent devoir se livrer un éternel combat, sont, au contraire, dans l'existence d'une Parisienne, deux forces équilibrées, soumises et marchant d'un pas fraternel vers le but qui leur est assigné. . . . "Il faut *paraître*," dit l'une. . . . "A peu de frais," ajoute l'autre. . . . Et il n'est point de concession que l'on ne se fasse mutuellement pour obtenir ce résultat complexe.' *E. Raymond*.

'La promenade proprement dite des Champs-Élysées s'arrête au Rond-Point: plus loin, ce n'est qu'une large avenue bordée des deux côtés de belles maisons d'un grand aspect et qui monte lentement par une pente douce vers l'Arc de l'Étoile. Le matin, on ne voit personne aux Champs Élysées, l'après-midi, on y voit tout le monde; mais il est

un jour particulier où cette grande avenue présente un aspect qui a son caractere et son originalité. C'est le dimanche.

'Ce jour-là, à partir de deux heures, l'espace qui va des Chevaux de Marly à l'Arc de Triomphe disparait sous une masse mouvante de voitures de toutes sortes. Les calèches menées à la Daumont y sont mêlées aux fiacres. Les landaus aux panneaux armoriés s'y promènent côte-à-côte avec des tapissieres. Coupés et mylords, carrioles et paniers, tous s'y rencontre. Et dans ce pele-mêle de vehicules de toutes tailles et de toutes formes, les omnibus, pareils à des vaisseaux de haut bord, circulent lentement.

'Dans ce va-et-vient, dont le mouvement et la durée fatiguent le regard, toutes les classes de la société sont représentées, le millionnaire comme l'ouvrier. L'homme qui a conquis son sang et sa fortune au prix des plus laborieux efforts y coudoie l'héritier d'un grand nom.'—*Amédée Achard.*

Chateaubriand saw the royal captives of Versailles brought into Paris by the Champs Elysées.

'Le 5 octobre [1789] je courus aux Champs-Elysées : d'abord parurent les canons, sur lesquels des harpies, des larronneuses, des filles de joie montées à califourchon, tenaient les propos les plus obscènes et faisaient les gestes les plus immondes. Puis, au milieu d'une horde de tout âge et de tout sexe, marchaient à pied les gardes du corps, ayant changé de chapeaux, d'épées et de baudriers avec les gardes nationaux : chacun de leurs chevaux portait deux ou trois poissardes, sales bacchantes ivres et débraillées. Ensuite venait la députation de l'Assemblée nationale ; les voitures du roi suivaient ; elles roulaient dans l'obscurité poudreuse d'une forêt de piques et de baïonnettes. Des chiffonniers en lambeaux, des bouchers, tablier sanglant aux cuisses, couteaux à la ceinture, manches de chemise rétroussées, cheminaient aux portières ; d'autres égipans noirs étaient grimpés sur l'impériale ; d'autres acrochés aux marche-pied des laquais, au siege des cochers. On tirait des coups de fusil et pistolet ; on criait : *Voici le boulanger, la boulangère et le petit mitron !* Pour oriflamme, devant le fils de saint Louis, les hallebardes suisses élevaient en l'air deux têtes de gardes du corps frisées et poudrées par un perruquier de Sèvres.'—'*Mémoires d'Outre-Tombe.*'

On the left of the Champs Elysées is the *Palais d'Industrie*, built (1852–55) for the Great Exhibition, and used since for the annual Exhibitions of Painting and Sculpture, open

daily from 8 to 6, except on Mondays, when it opens at 12 (admission, 1 fr.; free on Saturdays after 10, and Tuesdays from 12 to 6). Beyond this, the *Avenue Montaigne* branches off (left), containing the quaint *Hotel Pompeian*, built (1860) for Prince Napoleon. The Avenue d'Antin leads to the river, where, at the angle of the Rue Bayard and Cour de la Reine—nearly opposite the Pont des Invalides—is the quaint *Maison de François I.*, built by that king (in 1523) at Moret, near the forest of Fontainebleau, for his sister Marguerite, purchased by a private individual, transported hither in 1827, and rebuilt, stone for stone. It bears medallions of Louis XII., Anne de Bretagne, François II., Marguerite de Navarre, Henri II., Diane de Poitiers, and François I. All the sculptures are attributed to Jean Goujon. On the back of the house, which is a perfect square, is inscribed—

> 'Qui scit frenare linguam sensumque domare,
> Fortior est illo qui frangit viribus urbes!'

Voltaire, returning to Paris from Berlin, lived with the Marquis de Villette, at the corner of the *Rue de Beaune*, and died there, May 30, 1778.

From the *Rond Point*, the *Avenue Kleber* leads to the *Place du Trocadéro*. George, King of Hanover, lived in the corner-house of the Rue de Presbourg and Avenue Kleber, and there he died, June 12, 1878. The *Palais du Trocadéro*, built in the Oriental style (in 1878), is of the same character internally as the Crystal Palace at Sydenham. It contains a *Musée de Sculpture Comparée* or *des Moulages*, and an *Ethnographical Museum*. There are fine views from the galleries and balconies. Zola describes a sunset as seen from here.

« Ce matin-là, Paris mettait une paresse souriante à s'éveiller. Une vapeur, qui suivait la vallée de la Seine, avait noyé les deux rives. C'était une buée légère, comme laiteuse, que le soleil peu à peu grandi éclairait. On ne distinguait rien de la ville, sous cette mousseline flottante, couleur du temps. Dans les creux, le nuage épaissi se foncait d'une teinte bleuâtre, tandis que, sur de larges espaces, des transparences se faisaient, d'une finesse extrême, poussière dorée où l'on devinait l'enfoncement des rues ; et, plus haut, des dômes et des flèches déchiraient le brouillard, dressant leurs silhouettes grises, enveloppés encore des lambeaux de la brume qu'ils trouaient. Par instants, des pans de fumée jaune se détachaient avec le coup d'aile lourd d'un oiseau géant, puis se fondaient dans l'air qui semblait les boire. Et, au-dessus de cette immensité, de cette nuée descendue et endormie sur Paris, un ciel très-pur, d'un bleu effacé, presque blanc, déployait sa voûte profonde. Le soleil montait dans un poudroiement adouci de rayons. Une clarté blonde, du blond vague de l'enfance, se brisait en pluie, emplissait l'espace de son frisson tiède. C'était une fête, une paix souveraine et une gaieté tendre de l'infini, pendant que la ville, criblée de flèches d'or, paresseuse et somnolente, ne se décidait point à se montrer sous ses dentelles. . . .

« A l'horizon, sur le lac dormant, de longs frissons couraient. Puis, le lac, tout d'un coup, parut crever ; des fentes se faisaient, et il y avait, d'un bout à l'autre, un craquement qui annonçait le débacle. Le soleil, plus haut, dans la gloire triomphante de ses rayons, attaquait victorieusement le brouillard. Peu-à-peu, le grand lac semblait se tarir, comme si quelque déversoir invisible eût vidé la plaine. Les vapeurs, tout à l'heure si profondes, s'amincissaient, devenaient transparentes en prenant les colorations vives de l'arc-en-ciel. Toute la rive gauche était d'un bleu tendre, lentement foncée, violâtre au fond, du côté du Jardin des Plantes. Sur la rive droite, le quartier des Tuileries avait le rose pâli d'une étoffe couleur chair, tandis que, vers Montmartre, c'était comme une lueur de braise, du carmin flambant dans de l'or ; puis, très-loin, les faubourgs ouvriers s'assombrissaient d'un ton brique, de plus en plus éteint et passant au gris bleuâtre de l'ardoise. On ne distinguait point encore la ville tremblante et fuyante, comme un de ces fonds sous-marins que l'œil devine par les eaux claires, avec leurs forêts terrifiantes de grandes herbes, leurs grouillements pleins d'horreur, leurs monstres entrevus. Cependant, les eaux baissaient toujours. Elles n'étaient plus que de fines mousselines étalées ; et, une à une, les mousselines s'en allaient, l'image de Paris s'accentuait et sortait du rêve. . . .

« Pas un souffle de vent n'avait passé, ce fut comme une évocation.

La dernière gaze se détacha, monta, s'évanouit dans l'air. Et la ville s'étendit sans une ombre, sous le soleil vainqueur.' — *Une page d'amour*.

Not less vivid is the following description of a sunset.

'Le soleil, s'abaissant vers les coteaux de Meudon, venait d'écarter les derniers nuages et de resplendir. Une gloire enflamma l'azur. Au fond de l'horizon, l'écroulement des roches crayeuses qui surmontent les lointains de Charenton et de Choisy le Roi, entassa des blocs de carmin bordés de laque vive ; la bouffée de petites nuées nageant lentement dans le bleu, au-dessus de Paris, se couvrit de voiles de pourpre ; tandis que le mince réseau, le filet de soie blanche tendu au-dessus de Montmartre, parut tout d'un coup fait d'une gaze d'or, dont les mailles régulières allaient prendre les étoiles à leur lever. Et, sous cette voûte embrasée, la ville toute jaune, rayée de grandes ombres, s'étendait. En bas, sur la vaste place, le long des avenues, les façades et les cimaises se croisaient au milieu d'une poussière orange, parmi la foule des passants, dont le noir fourmillement blondissait et s'éclairait de gouttes de lumière. Un semeur, en rangs pressés, qui suivait le quai de Billy, mettait une queue de souris, couleur d'acre, dans la clarté diffuse. Puis, les voitures et les piétons se perdaient, on ne devinait plus, très loin, sur quelque pont, qu'un file d'équipages dont les lanternes étincelaient. À gauche, les hautes cheminées de la Manufacture, droites et roses, lâchaient de gros tourbillons de fumée teintée, d'une teinte délicate de chair ; tandis que de l'autre côté de la rivière, les beaux ormes du quai d'Orsay faisaient une masse sombre, trouée de coups de soleil. La Seine, entre ses berges que les rayons obliques enfilaient, roulait des flots dansants où le bleu, le jaune et le vert, se brisaient en un éparpillement bariolé ; mais, en remontant le fleuve, ce peinturlurage de mer orientale prenait le ton d'or de plus en plus éblouissant ; et l'on eût dit un lingot soûl à l'horizon de quelque creuset invisible, s'élargissant avec un remuement de couleurs vives, à mesure qu'il se refroidissait. Sur cette coulée éclatante, les ponts échelonnés, amincissant leurs courbes légères, jettaient des barres grises, qui se perdaient dans un entassement incendié de maisons, au sommet duquel les deux tours de Notre-Dame rougeoyaient comme des torches. À droite, à gauche, les monuments flambaient. Les verrières du Palais de l'Industrie, au milieu des futaies des Champs Élysées, étalaient un lit de tisons ardents ; plus loin, derrière la toiture écrasée de la Madeleine, la masse énorme de l'Opéra semblait un bloc de cuivre ; et les autres édifices, les coupoles et les tours, la colonne Vendôme, Saint

Vincent-de-Paul, la tour Saint-Jacques, plus près les pavillons du nouveau Louvre et des Tuileries, se couronnaient de flammes, dressant à chaque carrefour des bûchers gigantesques. Le dôme des Invalides était en feu, si étincelant qu'on pouvait craindre à chaque minute de la voir s'effondrer, en couvrant le quartier des flammèches de sa charpente. Au delà des tours inégales de Saint-Sulpice, le Panthéon se détachait sur le ciel avec un éclat sourd, pareil à un royal palais de l'incendie qui se consumerait en braise. Alors, Paris entier, à mesure que le soleil baissait, s'alluma aux bûchers des monuments. Des lueurs couraient sur les crêtes des toitures, pendant que, dans les vallées, des fumées noires dormaient. Toutes les façades tournées vers le Trocadéro rougissaient, en jetant le pétillement de leurs vitres, une pluie d'étincelles qui montaient de la ville, comme si quelque soufflet eût sans cesse activé cette forge colossale. Des gerbes toujours renaissantes s'échappaient des quartiers voisins, où les rues se creusaient, sombres et cuites. Même, dans les lointains de la plaine, du fond d'une cendre rousse qui ensevelissait les faubourgs détruits et encore chauds, luisaient des fusées perdues, sorties de quelque foyer subitement ravivé. Bientôt ce fut une fournaise. Paris brûla. Le ciel s'était empourpré davantage, les nuages saignaient au-dessus de l'immense cité rouge et or.'—*Zola*, '*Une page d'amour*.'

In the Avenue du Trocadéro (to the left) is the *Musée de Galliera*, containing collections bequeathed to the town by the Duchesse de Galliera.

The Avenue du Trocadéro leads (west) to the suburb of *Passy*, celebrated for its mineral waters in a garden entered (No. 32) from the Quai de Passy. This part of Paris is very featureless and uninteresting, but the situation is a favourite residence of French literati. Rossini died here (November 13, 1868) in a villa near the boulevard which bears his name. Lamartine died (February 28, 1869) at No. 135 Avenue du Trocadéro. Jules Janin lived at No. 5 Rue de Pompe. Dr. Franklin inhabited the old Hôtel Valentinois, Rue Raynouard. Lauzun and the Princesse de Lamballe were amongst the owners of 17 Rue Berton.

Opposite the station of Passy is *La Muette*, though very

little remains of the famous château, which was the scene of many of the orgies of the Regency, and the residence of the Duchesse de Berry, who took as her device 'Courte et bonne' and filled her life accordingly, till it came to an abrupt close (1719) when she was in her twenty-fourth year.

The château was rebuilt by Louis XV., and was his favourite residence. It was frequently visited by Marie Antoinette, being at that time a quiet country villa, and it was the place to which the Court adjourned on the death of Louis XV., and where Marie Antoinette held her first receptions. Afterwards it was inhabited by Philippe Egalité, Duc d'Orléans.

'La famille royale captive, au moment d'arriver à Paris, après plus de cinq heures d'une marche ligubre, y rencontra un dernier outrage. Sur la terrasse du château de Passy, un homme fut aperçu qui se cachait derrière un groupe d'enfants, et cherchait à voir sans être vu : c'était d'Orléans. On avait amené ses fils qu'on avait placés en première ligne pour assister à la honte de la monarchie et au crime de leur père. L'aîné de ses fils venait d'atteindre, ce jour même, sa seizième année ; la joie était empreinte sur son front. Sa sœur exprimait par un rire convulsif, triste expression des traits de son père, tout ce qu'elle ressentait de bonheur au milieu de tant d'abaissement et de si augustes infortunes.'[1]—*F. de Conny*, '*Hist. de la rév. de France.*'

'Que vous dirai-je de cette majestueuse princesse et de ce bon roi, qu'on amène à Paris, comme deux esclaves, au milieu de leurs assassins et précédés pour trophée par les têtes sanglantes des deux défenseurs de la reine? Ces ingrats et perfides sujets, ces stupides citoyens, ces femmes cannibales et ces monstres déguisés ; ces cris de *Vive le roi—Vive à la lanterne!* au moment où ce bon M. de la Fayette ramène le roi dans sa capitale avec deux évêques de son conseil dans sa voiture ; trois coups de fusil, et je ne sais combien de coups de pique que j'ai vu tirer et donner dans les carrosses de la reine. . . . Mais ce qui m'a le plus révoltée, c'était l'horrible figure de ce d'Orléans, ivre de vengeance et de joie hideuse, qui venait se montrer avec ses louveteaux sur la terrasse du château de Passy, pour y voir défiler cette cohue sanguinaire et sacrilège.'—*Souvenirs de la Marquise de Créqui.*

[1] Louis Philippe and Madame Adélaïde.

Beyond Passy is *Auteuil*, where a red-marble pyramid near the church is the tomb of the high-minded Chancellor d'Aguesseau, twice disgraced under the Regency for following the course of honour—first, in his opposition to the disastrous influence of Law; and secondly, for resisting the measures of the vicious Dubois. With him rests his wife, Anne Lefevre d'Ormesson, who died (1735) sixteen years before him. It was of their marriage that Coulanges wrote 'qu'on avait vu pour la première fois les Grâces et la Vertu s'allier ensemble.'

> 'Auteuil, lieu favori, lieu fait pour les poètes,
> Que de rivaux de gloire unis sous tes berceaux.'
>
> *Chénier*, '*Promenade*.'

The district called the *Point du Jour* was so called, in 1748, because of that famous dawn of day (March 4) at which it was discovered that the death of the Prince de Dombes (son of the Duc du Maine, and grandson of Louis XIV.), previously supposed to have been caused by a carriage accident, resulted from a duel with the Comte de Coigny.

On the left of the Champs Elysées is the *Château des Fleurs* (a place of public amusement), immediately opposite which (April 28, 1855) the assassin Pianori fired at Napoleon III. as he was riding, and was seized while drawing a second pistol from his pocket. The Emperor, without a sign of fear or emotion, quietly rode on to overtake the Empress, and assure her himself of his safety. It had been near this that the people fired upon Louis Philippe in his flight, and killed two horses of the escort.

The Champs Elysées are closed by the huge *Arc de l'Etoile*, one of the four triumphal arches which Napoleon I. intended to erect in commemoration of his victories, and

which he began from designs of Chalgrin, in 1806, though the work was not completed till 1836, long after founder and architect had passed away. It is the largest triumphal arch in the world; the arch itself being 99 feet high and 45 feet wide. The groups of sculpture which adorn it are by Rude, Cortot, and Etex: that by Rude, of the Genius of War summoning the nation to arms, is the best. There is, however, nothing fine about the Arc de l'Etoile except its size. The arch itself is far too narrow for its height, and the frippery ornament along the top of the structure destroys all grandness of outline. The hugeness of the building is in itself a disfigurement, and, like the giant statues in S. Peter's at Rome, it puts all its surroundings out of proportion.

Perhaps more than any other monument in Paris, this arch seems erected to show the instability of thrones and the fleeting power of man; yet Victor Hugo wrote of it—

> 'Quand des toits, des clochers, des ruches tortueuses,
> Des perches, des fronons, des dômes pleins d'orgueil
> Qui faisaient cette ville, aux voix tumultueuses,
> Toufluc, inextricable et tumultueuse à l'œil,
>
> Il ne restera plus dans l'immense campagne
> Pour toute pyramide et pour tout Panthéon,
> Que deux tours de granit, faites par Charlemagne
> Et qu'un pilier d'airain fait par Napoléon.
>
> Toi! tu compléteras le triangle sublime! . . .'

(From the arch, the *Avenue de Neuilly* leads to the village of that name. About 1 *k.*, opposite the entrance to the Bois de Boulogne called Port Maillot, is the *Chapelle S. Ferdinand* (shown daily), enclosing the room in which Ferdinand, Duc d'Orléans, died from injuries received in trying to jump from his carriage, at this spot, when its horses were running away.[1] The touching cenotaph of the

[1] The road was then called Chemin de la Révolte.

duke (who is buried with his family at Dreux) is by Trinqueti from designs of Ary Scheffer. The angel on the right is one of the last works of the Princess Marie. The prie-dieu in the chapel are all embroidered by different members of the Orleans royal family. A Descent from the Cross, by Trinqueti, from designs of Ary Scheffer, occupies a niche behind the high-altar. A picture by *Jacquand* represents the touching scene on this spot during 'Les Derniers Moments du Duc d'Orléans.' His august mother, the Queen Marie Amélie, has left an account of them.

'Nous sommes entrés dans l'auberge, où nous avons trouvé, dans une petite chambre, sur un matelas étendu par terre, Chartres qu'on saignait en ce moment. . . . Je me suis allée un moment dans la petite chambre à droite, où je me suis jetée à genoux, et ai demandé à Dieu du fond de mon âme, s'il voulait une victime, de me prendre, et de conserver notre si cher enfant. Peu après, est arrivé le docteur Pasquier ; je lui ai dit : "Monsieur, vous êtes un homme d'honneur, si vous croyez le danger imminent, je vous prie de me le dire, pour que mon enfant reçoive l'extrême onction." Il a baissé la tête et il m'a dit: "Madame, il en est temps." Le curé de Neuilly est entré, et lui a administré le sacrement, pendant que nous étions à genoux, à l'entour de ce grabat, pleurant et priant. J'ai détaché de mon cou une petite croix, contenant une parcelle de la vraie croix, et je l'ai mise dans la main de mon pauvre enfant, pour que ce Dieu sauveur ait pitié de lui dans son passage pour l'éternité. . . . M. Pasquier s'est levé et en est allé parler à l'oreille du roi. Alors ce vénérable et infortuné père, le visage inondé de larmes, s'est agenouillé auprès de son aîné, et l'embrassant tendrement s'est écrié : "Ah ! si c'était moi, au lieu de lui !" . . . Je me suis approchée aussi, et je l'ai embrassé trois fois, pour moi, pour Hélène, pour ses enfants. J'ai mis sur sa bouche la petite croix, signe de notre redemption, et je l'ai ensuite posée et laissée sur son cœur. Toute la famille l'a embrassé successivement, et chacun est retourné à sa place. Cependant la respiration est devenue inégale ; elle a été interrompue deux fois et a repris ; j'ai demandé alors que le prêtre rentrât pour dire les prières des agonisants. A peine s'était-il mis à genoux et avait fait la signe de la croix, que mon cher enfant a fait une dernière et profonde inspiration, et que son âme belle, bonne,

généreuse et noble a quitté son corps. . . . Le prêtre, sur ma demande, a dit un *De profundis* ; le roi a voulu m'entraîner, mais je l'ai prié de me permettre d'embrasser une dernière fois ce fils chéri, objet de ma plus vive tendresse. J'ai pris dans mes mains cette tête si chère, j'ai baisé ses lèvres toutes froides et décolorées, j'ai posé dessus la petite croix, et je l'ai emportée, en disant un dernier adieu à celui que j'aimais tant, que j'avais peut-être trop aimé. Le roi m'a emmenée dans la chambre voisine ; je me suis jetée à son cou ; nous étions malheureux ensemble ; notre irréparable perte nous était commune, et je souffrais autant pour lui que pour moi. Il y avait foule dans cette petite chambre ; je pleurais, je parlais, j'étais hors de moi.

'Au bout de quelques minutes, on a dit que tout était prêt. Le corps avait été placé sur un brancard couvert d'un drap blanc. Il était porté par quatre hommes de la maison, et soutenu par deux gendarmes. On est sorti par la porte cochère de l'écurie ; il y avait en dehors une foule immense. Deux bataillons du 2 et du 17 léger, qui naguère avaient passé avec lui les Portes de fer et forcé le col de Mouzaia, bordaient la haie, et ont continué avec nous. Nous avons tous suivi à pied le corps inanimé de ce fils bien-aimé, qui peu d'heures auparavant arrivait au comble de la joie, de force, de bonheur, d'espérance, pour embrasser ses parents, plongés à présent dans une immense douleur.'

Victor Hugo narrates how—

'Pour le duc d'Orléans mourant, on jeta en hâte quelque matelas à terre et on fit le chevet d'une vieille chaise-fauteuil de paille qu'on renversa.

'Un poêle délabré était derrière la tête du prince. Des casseroles et des marmites et des poteries grossières garnissaient quelques planches le long du mur. De grandes cisailles, un fusil de chasse, quelques images coloriées à deux sous, clouées à quatre clous, représentant Mazagran, Le Juif Errant, et l'attentat de Fieschi. Un portrait de Napoléon et un portrait du duc d'Orléans (Louis-Philippe) en colonel-général de hussards, complétaient la décoration de la mansarde. Le pavé était un carreau de briques rouges non peintes. Deux vieux bahuts-armoires étayaient à gauche le lit de mort du prince.'—'*Choses vues.*'

The *Bridge of Neuilly*, twice rebuilt since, was originally erected by Henri IV., who was nearly drowned in crossing the ferry here with Marie de Medicis. Here also Pascal had

that narrow escape of being drowned by runaway horses, which led to his renunciation of the world.

The Château de Neuilly, built by the Comte d'Argenson in 1740, and afterwards inhabited by Talleyrand, Murat, and Pauline Bonaparte, was given by Louis XVIII. to his cousin the Duc d'Orléans. Almost all the children of Louis Philippe were born there, and there, in 1830, he accepted the French crown. The château was the scene of most of the happy events of the family life of Louis Philippe, and in its chapel the king and queen watched, from his death to his funeral, beside the body of their beloved eldest son.

'Louis-Philippe a été un roi trop père ; cette incubation d'une famille qu'on veut faire éclore dynastie a peur de tout et n'entend pas être dérangée ; de là des timidités excessives, importunes au peuple qui a le 14 juillet dans sa tradition civile, et Austerlitz dans sa tradition militaire.

'Du reste, si l'on fait abstraction des devoirs publics, qui veulent être remplis les premiers, cette profonde tendresse de Louis-Philippe pour sa famille, la famille la méritait. Ce groupe domestique était admirable. Les vertus y coudoyaient les talents. Une des filles de Louis-Philippe, Marie d'Orléans, mettait le nom de sa race parmi les artistes comme Charles d'Orléans l'avait mis parmi les poètes. Elle avait fait de son âme un marbre qu'elle avait nommé Jeanne d'Arc. Deux des fils de Louis-Philippe avaient arraché à Metternich cet éloge démagogique : "Ce sont des jeunes gens comme on en voit guère et de princes comme on n'en voit pas." '—*Victor Hugo*, '*Les Misérables*.'

During the crisis of 1848, the French pillaged and plundered the home of their king, and 600,000*l*. worth of his private property was destroyed by the robbers of the revolution, though the private charities of Louis Philippe and Marie Amélie during their seventeen years' reign had amounted to 21,650,000 fr. or 800,000*l*., and those of the Duc and Duchesse d'Orléans to an annual sum of nearly 20,000*l*. A cruel decree of Louis Napoleon compelled the

royal family to sell their estates in 1851. Since that time the royal park of Neuilly has been cut up for avenues of villas. Nothing remains of Villiers, the residence of the last Duke of Orléans, except a pavilion on the Place de Villiers-la-Garenne. The Palace of Madame Adélaïde, sister of Louis Philippe, was (in 1863) occupied by the Conservatoire de Notre Dame des Arts, and is now a school.)

From the Arc de l'Étoile several long and rather dreary avenues lead to the Bois. That called *Avenue du Bois de Boulogne* (formerly de l'Impératrice) is the most animated, but the *Avenue d'Eylau* leads more directly to the gate of the Bois called *Porte de la Muette*. The heights of Mont Valérien are always a fine feature, rising behind the woods. At the corner of the Avenue Malakoff and that of the Bois de Boulogne is the house of Dr. Evans, the American dentist, where the Empress Eugénie spent the first night (September 4–5, 1870) after her flight from the Tuileries.

The *Bois de Boulogne* is part of the ancient forest of Rouvray [1]—of which Louis XI. made his barber, Olivier le Daim, Grand-Forester (*gruyer*)—where Henri II. and Diane de Poitiers loved to give hunting fêtes, and where Louis XV. held orgies in the Château de la Muette which Charles IX. had built. The name was changed after pilgrims (in 1319) had erected a church in honour of Notre Dame de Boulogne in the neighbouring village of Menus-les-S.-Cloud, which forthwith took the name of Boulogne. Ceded to the town of Paris by Napoleon III., the Bois has ever since been the favourite play-ground of the Parisians, and in this 'nature si artistement mondaine' [2] all that is possible of luxury of

[1] Roveritum, Rouvret, Rouvrai. [2] Zola, *La Curée*.

equipages and toilette may be seen, especially from 3 to 5 in winter, and 5 to 7 in summer.

'Of course we drove in the Bois de Boulogne, that limitless park, with its forests, its lakes, its cascades, and its broad avenues. There were thousands upon thousands of vehicles abroad, and the scene was full of life and gaiety. There were very common hacks, with father, mother, and all the children in them; conspicuous little open carriages with celebrated ladies of doubtful reputation in them; there were dukes and duchesses abroad, with gorgeous footmen perched behind, and equally gorgeous outriders perched on each of the six horses; there were blue and silver, and green and gold, and pink and black, and all sorts and descriptions of startling liveries out.

'I will not attempt to describe the Bois de Boulogne. I cannot do it. It is simply a beautiful, cultivated, endless, wonderful wilderness. It is an enchanting place. It is in Paris now, but a crumbling old cross in one portion of it reminds one that it was not always so. The cross marks the spot where a celebrated troubadour was waylaid and murdered in the fourteenth century. It was in this park that the fellow with the unpronounceable name made the attempt on the Russian Czar's life with a pistol. The bullet struck a tree. Now in America that interesting tree would be chopped down and forgotten within five years, but it will be treasured here. The guides will point it out to visitors for the next 800 years, and when it decays and falls down they will put up another there and go on with the old story just the same.'—*Mark Twain*, '*The Innocents Abroad*.'

'Le Bois de Boulogne, c'est encore Paris. C'est le Paris des fêtes et des promenades, le Paris des arbres verts et des plaisirs champêtres, le Paris des duels et des amours. Le matin, on s'y bat et on y déjeune; à deux heures, on s'y promène et on s'y ennuie; le soir, on y dîne et on y trompe quelqu'un. Il y a des gens qui habitent Paris, qui vivent dans Paris, qui ont leur domicile et paient leurs contributions à Paris, et dont l'existence entière se passe au Bois de Boulogne.'—*Amédée Gratiot*.

'Vous qui avez vu le Bois de Boulogne dans ses jours de splendeur, avec ses allées peuplées de brillants cavaliers et de somptueux equipages qui semblent glisser sous des dômes de verdure; vous qui avez suivi ces héros de la mode à la mise élégante sans être recherchée, au maintien noble, aisé, gracieux, retracez-nous avec de vives couleurs cette jeunesse livrée tout entière au luxe et au plaisir, qui paraît partout où la vanité peut étaler ses pompes, partout où l'oisiveté peut promener ses ennuis.

'Des grèves, de la folie, de l'esprit et des dettes, voilà donc quel est encore l'apanage des jeunes Français de nos jours! Le XIX^e^ siècle n'a point à rougir devant ses aînés; c'est toujours cette aimable frivolité de caractère, cette facilité des mœurs, cet amour de luxe et de parure dont on accusait nos devanciers. Je reconnais les dignes fils de ces hommes qui, selon le mot d'un grand roi, "portaient sur eux leurs meubles et leurs bois de haute futaie."' — *Balzac*, '*Esquisses parisiennes*.'

Entering the Bois by the Avenue du Bois de Boulogne, the *Route de Suresnes* soon leads us to the *Lac Supérieur*. On the further side of the lake, between it and the Pré Catelan, is the *Parc aux Daims*. Beyond the *Lac Supérieur* is the *Butte Mortemart*, a hillock whence there are views towards the heights of Issy, Meudon, Bellevue, S. Cloud, Suresnes, and Mont Valerien. Between this and the Porte d'Auteuil is the *Champ de Courses* for steeplechases. On the further side of the Bois, reached most quickly by taking the direct road from the *Carrefour des Cascades* between the two lakes, is the plain of *Longchamp*, divided into a *Hippodrome* and *Champ d'Entraînement*, between which are to be seen some small remains of the *Abbaye de Longchamp*, founded (1256) by S. Isabelle of France, sister of S. Louis, who passed the rest of her life and was buried (1269) within its walls. The sanctity acquired by the abbey from the miracles wrought at her tomb called many princesses to take the veil there, and Philippe le Long died (in 1321) whilst he was the guest of the convent, of which his daughter, Blanche de France, was the abbess. In the XVI. c., however, Longchamp began to lose its saintly reputation. Henri IV. made love to one of its nuns, Catherine de Verdun, and in 1652 S. Vincent de Paul complained bitterly to Cardinal Mazarin of the irregularities of the convent and the luxury of its sisters, ill befitting those who bore the

name of 'Sœurs mineures encloses de l'Humilité Notre Dame.' After this, Longchamp fell into disrepute, and the tomb of Isabelle was deserted, till the nuns reconquered their popularity by the splendour of their musical services, in which they were greatly aided by the famous opera-singer Mlle Le Maure, who took the veil in the convent in 1727. From that time till the Revolution all the most distinguished persons in Paris frequented the church, and the 'promenade de Longchamp' became an established fashion.

The *Hippodrome of Longchamp* is the principal race-course in the neighbourhood of Paris. The Grand Prix of 100,000 fr. is contended for in the beginning of June, and answers to the English 'Derby.'

Near the *Carrefour de Longchamp* are the *Grande Cascade* and the *Mare de Longchamp*, fed by a stream from the *Mare aux Biches*. From the Carrefour, the *Route de la Longue Queue* leads to the Porte de Madrid by the *Château de Bagatelle*, occupying the site of a villa of Mlle de Charolais (daughter of Louis, Prince de Condé), whose fancy for being painted as a monk drew forth the lines of Voltaire—

> 'Frère Ange de Charolais,
> Dis-nous par quel aventure
> Le cordon de Saint François
> Sert à Vénus de ceinture.'

Bagatelle afterwards became the property of the Comte d'Artois, brother of Louis XVI., who laid a wager with Marie Antoinette that he would build a château there in the space of a month, and won it, inscribing 'Parva sed apta' over the entrance. Sold at the Revolution, Bagatelle was afterwards restored to the Duc d'Artois, who gave it to the

Duc de Berry, who often resided there. It now belongs to Sir Richard Wallace.

Crossing the Allée de Longchamp, by the café-restaurant called Pré Catelan, we may reach the *Croix Catelan*—a stone pyramid replacing a cross raised by Philippe le Bel to Arnauld de Catelan, a troubadour from Provence, murdered, with his servant, by the military escort which the king had given him, because they fancied that the chest of liqueurs which he was taking to the king was full of jewels: the murderers were burnt alive.

Towards the north end of the Bois is the restaurant of *Madrid*, occupying the site of the villa which François I. built on the model of that in which he lived as the captive of Charles V. Its rich decorations of plaques of Palissy-ware, gave it the name of Château de Faience.

'Madrid was built by Francis I. and called by that name to absolve him of his oath that he would not go from Madrid, in which he was prisoner in Spayne, but from whence he made his escape.' *John Evelyn*, 1644.

Here François I. was greatly tempted to retaliate for his own captivity by imprisoning Charles V. during his visit to France in 1539.

'Triboulet, le bouffon de François I^er^, avait inscrit le nom de Charles V. sur son *journal des fous*, ou il se plaisait à inscrire toutes les personnes qui commettaient quelque action imprudente, irreflechie ou dangereuse. Un jour que ce jovial personnage, dans le langage approprié à sa profession, parlait à son maître de l'empereur, "Sire," disait-il, "votre majesté a fait bâtir le château de Madrid près du village de Boulogne; pourquoi ne prierait-elle pas messire Charles d'y prendre un logement? . . . Madrid pour Madrid, la difference ne serait que dans le fossé qui entoure le château." "Et si je laisse passer l'empereur," repondit le roi, en riant, "que feras-tu?" "Ce que je ferai, sire? Tenez, voilà le nom de Charles-quint sur mon journal des fous: eh bien, je l'effacerai, et mettrai le vôtre à sa place."'—*Touchard-Lafosse*, '*Hist. de Paris.*'

It was at Madrid that François I. first caused ladies to become a necessary part of his Court, because 'une cour sans femmes est une année sans printemps, et un printemps sans roses.' Henri II. and Diane de Poitiers frequently resided at Madrid. Charles IX. was here with Mlle de Rouet, daughter of Louis de la Baraudière, and Henri III. collected a menagerie here, and settled the château Madrid upon his sister Marguerite, first wife of Henri IV., who spent much of her last years there, after her divorce. Louis XVI. ordered the demolition of the château. Its loss is more to be regretted than that of any building of its period, for it was as elegant as it was palatial.

To the left lies the *Jardin d'Acclimatation* (with entrances near the Porte de Sablons and Porte de Neuilly: admission, weekdays 1 fr., Sundays 50 c.), pleasant zoological gardens, crowded on fine Sundays, when elephants and camels laden with people stalk about the drives, and children are driven in llama and even in ostrich carts. The collection of dogs is a remarkable one.

Re-entering Paris by the Arc de Triomphe, the Rue de l'Oratoire (on the left in descending the Champs Elysées) leads to the *Parc Monceaux*, a pretty public garden, originally planted from plans of Carmontel for Philippe d'Orléans (father of Louis Philippe) on a site once occupied by the village of Monceaux. The enormous sums which the duke spent here gave the place the name of 'folies de Chartres.'

> 'J'en atteste, O Monceaux, tes jardins toujours verts;
> Là, des arbres absents les tiges imitées,
> Les magiques berceaux, les grottes enchantées,
> Tout vous charme à la fois.'—*Delille.*

Confiscated at the Revolution, Monceaux was given back to the Orleans family by Louis XVIII., and was in

their possession till the decrees of 1852. It is now one of the prettiest gardens in Paris, and is surrounded by handsome houses. The artificial pool called *La Naumachie* is backed by a colonnade said to be part of that erected by Catherine de Medicis on the north of the church of S. Denis, to receive her own tomb and that of Henri II.

The *Boulevard de Monceaux* passes over the site of the cemetery where the saintly Madame Elisabeth was buried in an unmarked grave, with all the aristocratic victims of the Revolution who perished with her.

All the streets in this district are featureless and ugly. In the *Boulevard Malesherbes* (a little south) is the great *Church of S. Augustin*, built 1860–68—a climax of vulgarity and bad taste, in which the use of cast iron has its horrible apotheosis.

Almost all the houses in this, as indeed in most parts of Paris, are let in apartments, all depending upon the same all-important individual, the concierge, or porter at the entrance, upon whose character much of the comfort of the inmates depends; he may be either a self-important and arrogant tyrant, or a long-suffering friend—the civilest person in the world, who will say, 'Je serai toujours aux ordres de monsieur, à minuit, comme à midi.'

'A Paris, chaque maison est une petite ville; chaque étage, un quartier. Toutes les classes de la société s'y résument à la fois.

'Le portier de Paris est l'être important d'une maison. C'est le ministre du propriétaire; l'intermédiaire entre ceux qui paient et celui qui reçoit. Il écoute les plaintes, et les transmet. Il est chargé aussi quelquefois, et par circonstances extraordinaires, d'être le juge de paix de la maison.'—*Jacques Raphael.*

Returning to the *Rue du Faubourg S. Honoré*, and turning eastwards, we pass, on the left, the doric *Church of S.*

Philippe du Roule, erected (1769–84) from plans of Chalgrin. At the corner of the Place Beauveau (right) is the *Palais de l'Elysée Napoléon*, built (1718) by Molet for the Comte d'Evreux. It was inhabited by Mme de Pompadour till her death, and afterwards by her brother the Marquis de Marigny, from whom Louis XV. bought it as a residence for Ambassadors Extraordinary. After this it was the residence of the Duchesse de Bourbon-Condé, till her emigration in 1790. Confiscated in the Revolution, it was sold in 1803 to Murat, who lived in it (as governor of Paris in the beginning of the Empire) till he left France for Naples in 1808. The Elysée was a favourite residence with Napoleon I., who slept there during his last stay in Paris after the battle of Waterloo, and signed his abdication there. In 1814 1815 it was inhabited by the Duke of Wellington and the Emperor of Russia. Then, at the Restoration, this palace, of many changes, passed into the hands of the Duc de Berry, who inhabited it, under the name of Palais Elysée Bourbon, till his murder (February 13, 1820). For a short time the residence of the Duc de Bordeaux, it was again confiscated, and was chosen as a residence by Prince Louis Napoleon from the time of his proclamation as President of the Republic (December 20, 1849), continuing to be his dwelling till he moved to the Tuileries, after the proclamation of the second Empire. In the Salle du Conseil of the Elysée he prepared the Coup d'Etat of December 2, 1851.

Behind the palace is the garden where Napoleon I. was walking with his brother Lucien after his return from Waterloo, when—

'L'avenue de Marigny était remplie d'une foule nombreuse, attirée par la fatale nouvelle du désastre de Waterloo. Le mur qui séparait

le jardin de l'Elysée de l'avenue était beaucoup plus bas qu'aujourd'hui, et la foule n'était séparée de Napoléon que par un obstacle presque nul. En l'apercevant, elle poussa des cris frénétiques de *Vive l'Empereur!* Beaucoup d'individus en s'approchant du mur du jardin, lui tendaient la main, en lui demandant de les conduire à l'ennemi. Napoléon les salua du geste, leur donnant un regard affectueux et triste, puis leur fit signe de se calmer, et continua sa promenade avec Lucien.' *Thiers*, '*L'Empire.*'

To the east of the Elysée stood the (now destroyed) Hôtel Sebastiani, which, in 1847, was the scene of the terrific murder of the Duchesse de Praslin by her husband.

The *Hôtel Fould* is built in brick and stone, in the style of Louis XIII. The neighbouring *Hôtel Furtado* is handsome. The *Hôtel de Marbeuf* is XVIII. c. No. 39 Rue du Faubourg S. Honoré is the *Hôtel Charvet*, now the *British Embassy*. It was formerly the residence of Pauline Bonaparte, Princess Borghese, who here gave herself those airs of self-assertion which caused her brother the emperor to say, 'Ces coquines-là croient que je les ai privé du bien du feu roi notre père.' Much furniture still remains of her time, and the bed which once belonged to the prettiest woman of France is now occupied by the British ambassador. The garden of this and other stately mansions which line the Champs Elysées embalm the air in spring with the scent of their lilacs.

'Ces premiers pousses de lilas, fête printanière qui n'est savourée dans toute son étendue qu'à Paris, où, durant six mois, les Parisiens ont vécu dans l'oubli de la végétation, entre les falaises de pierre où s'agite leur océan humain.' *Balzac*, '*La Cousine Bette.*

On the left the Rue d'Anjou S. Honoré turns north, containing (right) the *Chapelle Expiatoire* erected on the site of the cemetery (belonging to the Madeleine) where Louis XVI. and Marie Antoinette were buried in 1793.

'Le 20 janvier, 1793, le pouvoir exécutif manda M. Pécavez, curé de la paroisse de la Madeleine, pour le charger de l'exécution de ses ordres relativement aux obsèques de S. M. Louis XVI. M. Pécavez, ne se sentant pas le courage nécessaire pour remplir une fonction aussi pénible et aussi douloureuse, prétexta une maladie, et m'engagea, comme son premier vicaire, à le remplacer et à veiller, sous ma responsabilité, à la stricte exécution des ordres intimés par le pouvoir exécutif. . . . Arrivés au cimetière, je fis faire le plus grand silence. L'on nous présenta le corps de sa Majesté. Il était vêtu d'un gilet de piqué blanc, d'une culotte de soie grise, et des bas pareils. Nous psalmodiâmes les vêpres, et récitâmes toutes les prières usitées pour le service des morts, et, je dois dire la vérité, toute cette même populace, qui naguère faisait retentir l'air de ses vociférations, entendit les prières faites pour le repos de l'âme de sa Majesté, avec le silence le plus religieux.' — *Déposition de M. Renard, le 20 Janvier, 1815, devant le chevalier d'Ambray, chancelier de France.*

'Le soir du 16 octobre, un homme, son ouvrage du jour fini, écrivait ce compte, que les mains de l'Histoire ne touchent qu'en frissonnant :

'"Mémoire des frais et inhumations fais par Joly, fossoyeur de la Madeleine de la Ville-l'Evêque, pour les personnes mis à mort par jugement dudit tribunal :

'"Scavoir

Du 1er mois . . .
Le 25 idem.
La Ve Capet. Pour la bierre 6 livres.
Pour la fosse et les fossoyeurs, 25."'

Goncourt, 'Hist. de Marie Antoinette.'

The ground was afterwards bought by a M. Descloseaux, who planted it as an orchard, to preserve the royal graves from insult during the Revolution. At the Restoration, the orchard was purchased by the royal family, and the royal remains transported with great pomp to S. Denis. The remains of the other victims of the Revolution, including the Swiss guard, buried here, were collected into two large graves, and, at the instigation of Chateaubriand, the Chapelle Expiatoire was built by Louis XVIII. It contains statues of

the king and queen, his will being inscribed on the pedestal of that of Louis, and portions of her last touching letter to Madame Elisabeth on that of Marie Antoinette. A group by François Joseph Bosio (1769–1845), one of the best of the modern classic French sculptors, represents Louis XVI. sustained by an angel; and a group by Jean Pierre Cortot (1787–1843) represents Marie Antoinette supported by Religion. Though well-conceived, neither is successful.

The Rue de la Madeleine will now lead us to the great *Church of the Madeleine*—resembling a magnificent pagan temple—which has frequently changed its destination. It was begun (1764) under Louis XV. as a church, from designs of Constant d'Ivry, whose plans were thrown aside by his successor Couture (1777). The work was stopped by the Revolution, and taken up again in consequence of a decree issued from Posen in 1806 by Napoleon I., who ordered Pierre Vignon to finish the building as a Greek Temple of Victory—'le temple de la Gloire,' in honour of the soldiers of the Grand Army. But the Restoration changed everything, and the building was given back to its first destination, though the plan was unaltered, and the church was finished under Louis Philippe in 1832.

'Imitation du Parthénon, grande et belle chose, quoiqu'on dise, mais gâtée par les infâmes sculptures de cafe qui deshonorent les frises latérales.'—*Balzac.*

'That noble type is realised again
In perfect forms and delicate—to whom?
To a poor Syrian girl of lowest name—
A hapless creature, pitiful and frail
As ever wore her life in sin and shame!'

R. M. Milnes.

'Glorious and gorgeous is the Madeleine. The entrance to the nave is beneath a most stately arch; and three arches of equal height open from the nave to the side aisles; and at the end of the nave is another great arch, rising, with a vaulted half-dome, over the high-altar. The pillars supporting these arches are corinthian, with richly sculptured capitals: and wherever gilding might adorn the church, it is lavished like sunshine; and within the sweeps of the arches there are fresco paintings of sacred subjects, and a beautiful picture covers the hollow of the vault over the altar: all this, besides much sculpture, and especially a group above and around the high-altar, representing the Magdalen, smiling down upon angels and archangels, some of whom are kneeling, and shadowing themselves with their heavy marble wings.'—*Hawthorne*, '*Note-Books*.'

The interior (only open to visitors after 1, when the morning services are over) contains, under the first pillar—

R. Monument to the Curé Deguerry, murdered at La Roquette by the Communists, May 24, 1871—'mort pour la foi et la justice.' He is buried in the crypt.

High-altar. *Marochetti*: Assumption of the Magdalen.

Behind the Madeleine, a very pretty and popular *flower-market* is held on Tuesdays and Fridays.

It was in the *Rue Royale*, which leads from the Madeleine to the Place de la Concorde, that 132 lives were lost in the terrible accident which took place during the festivities upon the marriage of the Dauphin and Marie Antoinette, May 30, 1774.

Here the barricade erected by the Communists in May 1871 offered a serious obstacle to the troops which entered Paris from Versailles on the 21st, and was only taken after great slaughter.

Behind the Madeleine, in the *Rue Tronchet*, is the magnificent modern *Hôtel Pourtalès*, by Duban.

CHAPTER X.

INDUSTRIOUS MODERN PARIS.

The Boulevards. The quarters of Montmartre, La Villette, and Belleville. The Bourse. The Bibliothèque Nationale. The Place des Victoires, Bank, and Palais Royal.

WE now enter the Boulevards, which have only really existed since the Revolution. Paris now possesses an endless number of Boulevards, but when *the Boulevard* is spoken of, it means the Boulevard from the Madeleine to the site of the Bastille, in its different and varied divisions.

'Oxford Street gives one aspect of London, Regent Street another, the Strand another; but the Boulevards, running directly through Paris, display the character of the town in all its districts, and the character of its inhabitants in all their classes.' — *Henry Lytton Bulwer.*

The paved walks at the sides of the Boulevard are lined with trees, between which, at intervals, are *kiosques*.

Following the *Boulevard de la Madeleine* and the *Boulevard des Capucines* we reach, facing the entrance to the Rue de la Paix, the magnificent *Opéra*, built from designs of Charles Garnier (1861–1875), and adorned with busts of great composers and musicians. The marble staircase is magnificent. (It can be visited on Sundays from 12 to 2.) Four

great balls are given at the Opera House during the Carnival. (Entrance : gentlemen, 20 frs., ladies, 10 frs.) The first opera house in Paris was opened in 1671 ; but the first opera was the tragedy of *Orphée*, by Jodelle, acted with dancing and singing on the marriage of François II. and Mary Stuart.[1] The next opera we hear of is *Le Ballet comique de la Royne*, given on the occasion of the marriage of the Duc de Joyeuse, favourite of Henri III. The establishment of the opera in France was due, strangely enough, to the persistent efforts of a cardinal—Mazarin.

'C'est à deux cardinaux (Richelieu et Mazarin) que la tragédie et l'opéra doivent leur établissement en France.'—*Voltaire.*

Women first appeared as dancers in a ballet in 1681. Before that time their places were filled by men disguised.

'Il faut se rendre à ce palais magique,
Où les beaux vers, la danse, la musique,
L'art de charmer les yeux par les couleurs,
L'art plus heureux de séduire les cœurs,
De cent plaisirs font un plaisir unique.'—*Voltaire.*

On the east of the Opéra, the *Rue Chaussée d'Antin* (formerly Chemin de l'Hôtel Dieu, because it was on land belonging to the hospital) leads to the large mongrel *Church of La Trinité*, whence the steep Rue de Clichy ascends to the suburb of *Batignolles*. All this part of Paris is indescribably ugly and featureless.

On the right, at the entrance of *Rue Louis le Grand* (No. 30), on the south of the boulevard, is the quaint and picturesque *Pavillon d'Hanovre*, built by Chevotet for the marshal-duke, with money accumulated in the Hanoverian war, and long regarded and looked upon as a model of such small houses in the XVIII. c.

See Brantôme and *Les Chroniques de l'Opéra.*

'La réaction de 1705 plaça au pavillon d'Hanovre *le Bal des Victimes*. C'étaient des fêtes auxquelles on n'était admis qu'en prouvant qu'on appartenait à une des innombrables familles décimées par la terreur, et, chose difficile à croire si on ne l'avait pas vue, la toilette des femmes y rappelait quelque chose de sanglant appareil de l'échafaud.' *Nodier, Regnier, and Cavaignac, 'Paris historique.'*

FONTAINE GAILLON.

No. 33 Rue Louis le Grand was built by the Maréchal de Richelieu in 1760. No. 9 has two fountains, brought from the house of M. d'Etoiles in the Rue du Sentier, and an admirable balustrade from the Hôtel de Boulainvilliers, in the Rue Notre Dame des Victoires. The painter

Rigaud lived and worked at the corner of the Rue Louis le Grand and the Rue Neuve des Petits Champs.

The *Rue de la Michodière* (called after a Prévôt des Marchands in 1777) leads to the *Carrefour Gaillon*, with an admirable fountain erected (1828) from designs of Visconti. The *Rue des Moulins*, which opens just beyond on the left, contains the house (No. 14) of the well known Abbé de l'Epée (Charles Michel de l'Epée, 1712 89), the friend of the deaf and dumb. The poet Piron lived and died in this street.

The *Boulevard des Italiens*, the gayest street in modern Paris, leads eastwards.

'Sur le boulevard passent des Anglaises longues et anguleuses, des Havanas jaunes, des Espagnols basanés, des Italiennes au teint mat, des Valaques rose-thé, des Allemandes sentimentales mais dodues, des Russes élégantes mais déhanchées. Le marchant de puros de la *Vuelta* de Abayo, aux bijoux massifs et au chapeau à large bord, coudoie le Hongrois en bottes à la Souvarow, et l'ingénieur de New-York, à la longue barbiche, passe-affairé, cachant sous son vêtement un revolver et un projet de canon monstre.'—*C. Yriarte.*

This Boulevard is almost exclusively lined by hotels and cafés, the most celebrated being (left), No. 16, Café Riche, and No. 20, Maison Dorée. Lines of men are always seated in front of them in fine weather.

'Les personnes qui sont là tous les jours assises sur des chaises, livrées au plaisir d'analyser les passants, avec ce sourire particulier aux gens de Paris, et qui dit tant de choses ironiques, moqueuses ou compatissantes.'—*Balzac*, '*Le Cousin Pons.*'

'A sept heures du matin, pas un pied n'y fait retentir la dalle, pas un roulis de voiture n'y agace le pavé. Le boulevard s'éveille tout au plus à huit heures au bruit de quelques cabriolets, sous la pesante démarche de rares porteurs chargés, aux cris de quelques ouvriers en blouse allant à leurs chantiers. Pas une persienne ne bouge, les boutiques sont fermées comme des huîtres. C'est un spectacle inconnu de bien des Parisiens, qui croient le boulevard toujours paré, de même

qu'ils croient, ainsi que le croit leur critique favori, les homards nés rouges. A neuf heures, le boulevard se lave les pieds sur toute la ligne, ses boutiques ouvrent les yeux en montrant un affreux désordre intérieur. Quelques moments après, il est affairé comme une grisette, quelques paletots intrigants sillonnent ses trottoirs. Vers onze heures, les cabriolets courent aux procès, aux payements, aux avoués, aux notaires, voiturant des faillites en bourgeon, des quarts d'agent de change, des transactions, des intrigues à figures pensives, des bonheurs endormis à redingotes boutonnées, des tailleurs, des chemisiers, enfin le monde matinal et affairé de Paris. Le boulevard a faim vers midi, on y déjeune, les boursiers arrivent. Enfin, de deux heures à cinq heures, sa vie atteint à l'apogée, il donne sa grande représentation *gratis*. Ses trois mille boutiques scintillent, et le grand poème de l'étalage chante ses strophes de couleurs depuis la Madeleine jusqu'à la Porte Saint-Denis. Artistes sans le savoir, les passants vous jouent le chœur de la tragédie antique : ils rient, ils aiment, ils pleurent, ils sourient, ils songent creux ! Ils vont comme des ombres ou comme des feux follets ! . . . On ne fait pas deux boulevards sans rencontrer un ami ou un ennemi, un original qui prête à rire ou à penser, un pauvre qui cherche un sou, un vaudevilliste qui cherche un sujet, aussi indigents mais plus riches l'un que l'autre. C'est là qu'on observe la comédie de l'habit. Autant d'hommes, autant d'habits différents : et autant d'habits, autant de caractères ! Par les belles journées, les femmes se montrent, mais sans toilette. Les toilettes, aujourd'hui, vont dans l'avenue des Champs-Élysées ou au Bois. Les femmes comme il faut qui se promènent sur les boulevards n'ont que des fantaisies à contenter, s'amusent à marchander ; elles passent vite et sans connaître personne.' *Balzac*, '*Esquisses parisiennes*.'

On the right the *Rue de Grammont* is pierced across the site of the magnificent Hôtel Crozat, which had beautiful gardens and terraces.[1]

On the left opens the *Rue Laffitte*, named from the great banker, who laid the foundation of his fortune by attracting the attention of his master through his carefulness in picking up a pin. At the end of this street is the *Church of Notre Dame de Lorette*, built (1823–36) from designs of Le Bas.

[1] Germain Brice, *Description de Paris*, i. 378.

The interior is very richly decorated by modern French artists, especially Orsel, Perrin, and Roger.

'Notre Dame de Lorette a la réputation d'être la plus riche et en même temps la plus coquette église de Paris ; on a dit d'elle que c'était un *boudoir religieux*. Mais cette petite église ne mériterait pas une mention à part, si elle ne devait au luxe de ses décorations intérieures une espèce de réputation, et si ce lieu qui devait être si saint, n'avait été et n'était encore une cause de scandale pour bien des âmes pieuses.' *Le Bas.*

The church occupies the site of the Marché aux Pourceaux, where Jeanne de l'Epine was burnt alive in 1430 for personating Jeanne Darc.

'Cet emplacement a été le Marché aux Pourceaux ; là, dans une cuve de fer, au nom de ces princes qui, entre autre habilités monétaires, inventèrent le *tournois noir*, et qui, au quatorzième siècle, en l'espace de cinquante ans, trouvèrent moyen de faire sept fois de suite à la fortune publique la rognure d'une banqueroute, phénomène royal renouvelé sous Louis XV. : au nom de Philippe I^er^ qui déclara argent les espèces de billon ; au nom de Louis VI. et de Louis VII., qui contraignerent tous les Français, les bourgeois de Compiegne exceptés, à prendre des sous pour des livres ; au nom de Philippe le Bel, qui fabriqua les angevins d'or douteux appelés *moutons à la grande laine* et *moutons à la petite laine* ; au nom de Philippe de Valois, qui altéra le florin Georges ; au nom du roi Jean, qui éleva des rondelles de cuir portant un clou d'argent au centre à la dignité de ducats d'or ; au nom de Charles VII., doreur et argenteur de liards qu'il qualifia *saluts d'or* et *blancs d'argent* : au nom de Louis XI., qui décréta que les hardis d'un denier en valaient trois ; au nom de Henri II., lequel fit des henris d'or qui étaient en plomb, pendant cinq siècles, on a bouilli vifs les faux monnoyeurs.'—*Victor Hugo.*

In the *Rue de Châteaudun*, which passes in front of the church, is *Notre Dame des Blancs Manteaux*, named from monks who called themselves 'serfs de la Sainte Vierge.' The convent is now appropriated to the *Mont-de-piété.*

The *Rue Notre Dame de Lorette* leads from the Church of Lorette to the new quarter known as La Nouvelle

Athènes. In the *Place S. Georges*, decorated with a fountain, No. 37 was the residence of M. Thiers, destroyed during the Commune, and rebuilt at the expense of the State.

Hence the *Rue Fontaine* leads to the *Boulevard de Clichy*, close to which is the *Cimetière Montmartre*, formerly called 'Le Champ de Repos.' This is less hideous than Père Lachaise, and, though it has the same characteristics of heavy masses of stone, or little chapels piled upon the dead and hung with wreaths of beads, they are more divided by trees. At the end of the short main avenue on the left is a bronze statue of Godefroy Cavaignac, by François Rude (1785–1855), marking the tomb of the Cavaignac family, of whom the most illustrious member was Eugène, head of the executive power in 1848.

'The body is represented in nude reality, the head with its wild rough hair thrown stiffly back, the arms and hands extended, the neck, breast, and shoulders bare. The rest of the body is covered by the grave-cloth, in large well arranged masses. The execution, as is always the case in Rude's works, is very able.'—*Lübke*.

Amongst other remarkable tombs, behind the crossways, are those of General Bazaine and the Comte de Ségur d'Aguesseau. Near these, on the edge of the Avenue du Buisson, are the tombs of Ponson du Terrail and Henry Boyle (Stendhal).

To the left of the crossways, a long avenue leads to the tombs of Caussidière, General Travot, De Bougainville, and Mme de Girardin. Returning from these tombs, and taking the first avenue on the left we reach, on a terrace, an obelisk to the memory of the Duchesse de Montmorency (1829). Near this is the monument of Prince Ernest of

Saxe-Coburg (1832). The Avenue de Montmorency leads to that of Montebello, where a statue by Franceschi marks the tomb of Micislas Kamienski (killed in the service of France at Magenta), of Paul Delaroche, and of Marshal Lannes (only his heart being here, his body at the Pantheon). To the east of this avenue is the *Jewish Cemetery*, with its own walls, to the south of which, in the Avenue Cordier, are the tombs of Henri Murger (1861) and Théophile Gautier (1873). On the side of the Avenue de la Cloche are the tombs of Armand Marrast, president of the National Assembly (1852), of Heinrich Heine (1856), of Greuze, and of Carl Vernet. In another part of the cemetery a medallion by David d'Angers marks the tomb of the Duchesse d'Abrantès, wife of Marshal Junot (1838).

The name of Montmartre is usually derived from Mons Martyrum, because S. Denis, Bishop of Paris in the III. c., and his companions, Rusticus and Eleutherius, were beheaded at the foot of the hill, and 'afterwards the body of Dionysius rose upon its feet and, taking up its head in its hands, walked up the hill, angels singing hymns by the way,' to the spot where S. Geneviève raised a church to their honour. Hence, in the reign of Dagobert, the relics of S. Denis were removed to the abbey of S. Denis. The Chapelle des Martyrs at Montmartre, visible in the XVII. c., has now disappeared. It was interesting as the place where Ignatius Loyola pronounced his first vows with nine of his companions (August 15, 1534). Every army which has attacked Paris has in turn occupied the heights of Montmartre. They were abandoned by Joseph Bonaparte and occupied by Blucher in 1814. It was there that the Communist insurrection of 1871 was begun.

From the Boulevard Rochechouart, the Rue Lepic leads up to the *Butte Montmartre*, with the remaining *Mills of Montmartre*—weather-worn, blackened, and picturesque. An obelisk near the *Moulin Debray* marks the boundaries of Paris. From the terrace of the *Rue Lamarck* there is a

MILLS OF MONTMARTRE.

splendid view over the town. A waste of grey houses reaches almost to the horizon, only those nearest catch a few red and yellow tones, and are very scantily interspersed with green. For a panorama so vast it wants central points of interest, such as S. Paul's and Westminster supply to views

of London—the Pantheon, S. Sulpice, and the Invalides, the most prominent objects here, are not large enough. Still, it is a very remarkable view, and one which no visitor to Paris should miss seeing.[1] It is difficult to believe that, as late as the time of Henri II., there were so few buildings between the Louvre and Montmartre, that when a fire broke out (1559) in the dormitory of the abbey at the top of the hill, the king, walking in the gallery of the palace, was one of the first to perceive it and send assistance. Now, every house in Montmartre might be burnt without anyone in the Louvre being the wiser.

A great church—the *Eglise du Sacré Cœur*, from designs of Abadie—is in progress on the highest summit of Montmartre, where temples of Mars and Mercury are supposed to have stood.

The famous quarries of Montmartre (whence the gypsum called plaster of Paris was derived), now closed, are on the north-west of the hill. On the south and east of the hill are several dancing-gardens : that of the *Château Rouge* has a house which a local legend affirms to have been built by Henri IV. for Gabrielle d'Estrées. Its name comes from the red bricks with which it is partially constructed.

The *Church of S. Pierre de Montmartre* (in the Rue S. Denis à Montmartre) was built in the XII. c. by Louis VI. (le Gros) and his queen, Alix of Savoy, and consecrated by Pope Eugenius III. in the presence of S. Bernard and Peter the Venerable. The church, in which Queen Alix and many abbesses were buried, now completely modernised, served as a chapel to the Benedictine convent, also founded by Louis VI., and rebuilt by Louis XIV. The Calvary of

[1] It is easily reached by omnibus from the Bourse to the Place Pigalle, below the hill.

the later convent remains in the garden, with a Holy Sepulchre, containing a much revered figure of *Christ au tombeau*; a good XII. c. tomb of an abbess, with her engraved effigy; and the *chœur aux dames*, reserved for the nuns. The tomb of Queen Alix perished in the Revolution. This convent was royal, *i.e.* its abbesses were appointed by the king, not elected by the nuns. Marie de Beauvilliers, the nun carried off by Henri IV., described in the *Amour Philosophe*—

> . . . . 'Son habit blanc,
> Son scapulaire,—et le rang
> Qu'elle tient dans son cloître'—

was afterwards appointed abbess by the king and devoted her latter days to the reformation of the abbey.

The abbess and the nuns of Montmartre were amongst the most commiserated victims of the Reign of Terror.

'Les charrettes charrièrent au supplice toutes les religieuses de l'abbaye de Montmartre. L'abbesse était Mme de Montmorency. Ces pauvres filles de tout âge, depuis la tendre jeunesse jusqu'aux cheveux blancs, jetées encore enfants dans les monastères, n'avaient pour crime que la volonté de leurs parents et la fidélité de leurs vœux. Groupées autour de leur abbesse, elles entonnèrent de leurs voix féminines les chants sacrés en montant sur les charrettes, et les psalmodièrent en chœur jusqu'à l'échafaud. Comme les Girondins avaient chanté l'hymne de leur propre mort, ces filles chantèrent, jusqu'à la dernière voix, l'hymne de leur martyre. Ces voix troublèrent comme un remords le cœur du peuple. L'enfance, la beauté, la religion, immolées à la fois, forcèrent la multitude à détourner les yeux.' *Lamartine*, '*Hist. des Girondins.*'

In the Rue des Rosiers, now merged into the *Rue de la Fontenelle*, in a private house, the first two victims of the Commune—Generals Lecomte and Clément-Thomas, were brutally murdered, March 18, 1871. A monument in

Père Lachaise has been erected to their memory by the city of Paris.

'Le Général Lecomte a été tué tout de suite ; puis on a tiré sur son cadavre : quant à Clément-Thomas, ça faisait pitié ; il marchait à reculons tenant son chapeau à la main gauche et s'abritant le visage derrière le bras droit ; le sang coulait de sa poitrine ; parfois il abaissait son bras et criait à ses assassins : "Lâches ! canailles ! misérables ! vous tuez la République, pour laquelle j'ai tant souffert !" . . . A la fin, il est tombé ; ils ont continué à tirer dessus ; il a reçu plus de cent coups de fusil ; il avait la plante des pieds traversée.' *Maxime Ducamp.*

Returning to the Boulevard des Italiens we find, opening on the left, the *Rue le Peletier*, famous for the attempt of Orsini to murder Napoleon III., January 14, 1858.

At the end of the Boulevard des Italiens the *Rue Drouot* runs north. Here the Mairie of the IX^e^ Arrondissement occupies the old *Hôtel Aguado*. On the left is the *Hôtel des Ventes Mobilières*, the Christie and Manson's of Paris.

In the Rue Montmartre, which falls into the Boulevard on the right, was the *Cimetière S. Joseph*, where Molière was buried (in 1732), and where, in severe winters, his widow lighted a huge fire upon his grave, that the poor might warm themselves there.

The *Boulevards* called *Montmartre*, *Poissonnière*, and *Bonne Nouvelle* continue the line of the *Boulevard des Italiens*. In the Rue du Faubourg Poissonnière, on the north, is the *Conservatoire de Musique et de Déclamation*, founded (1784) for the training of singers and actors. Those who win its Grand Prix obtain an allowance of 3000 frs. for four years, that they may visit Italy. The interesting *Collection of Musical Instruments* is shown on Mondays and Thursdays from 12 to 4.

(The Rue Hauteville now leads north from the Boulevard

to the *Place Lafayette* and the *Church of S. Vincent de Paul*, built (1824–44) from designs of Lepère and Hittorf. It is decorated internally with a frieze, by Hippolyte Flandrin, representing a procession of saints towards the Saviour, in imitation of those at S. Apollinare Nuovo at Ravenna. The figures on the stalls (mutilated in 1848, and restored) represent the patron saints of the house of Orleans. The admirable modern glass is by Maréchal and Guyon.

A little north of S. Vincent is the great railway station of the *Chemin de Fer du Nord*, and a little east that of the *Chemin de Fer de l'Est*. Behind the Gare du Nord, at the end of the Rue S. Vincent de Paul, is the *Hôpital Lariboisière*, erected (1849–53) by a bequest from the Comtesse Lariboisière, who is buried in the chapel, with a monument by Marochetti.)

On the right of the Rue du Faubourg Montmartre, which leads (left) from the Boulevard, is the *Rue Geoffroy Marie*, a last reminiscence of the past in this modern district. Its name commemorates Geoffroy, *sueur* [*sutor*] *en cuir*, and his wife Marie, who, having no children, made over a little farm, which they possessed here, to the Hôtel Dieu (August 1, 1260), on condition of being furnished for life with the same humble fare and clothing with which the brethren of the Hôtel Dieu were themselves provided. The property which Geoffroy and Marie then disposed of was sold, in 1840, for three million seventy-five thousand six hundred francs!

The name of *Grange Batelière*, on the other side of the Rue du Faubourg Montmartre, was originally Grange-Bataillière, and is supposed to mark a Champ de Mars of the IX. c. The farm which formerly stood here occupied a rising ground in marshy land, commemorated in the *Rue Chante-Raine* (frog's croak). The site was after-

wards occupied by a château which was part of the dowry of Catherine de Vendôme, who married Jean de Bourbon, great-great-grandfather of Henri IV.

In the XVIII. c. the *Rue de la Grange Batelière* became one of the most fashionable in Paris. But its fortunes paled after the death of the Duc de Choiseul in 1785, and the sale of his hôtel in the street by the duchess.

On the right of the Boulevard Bonne Nouvelle, the *Rue Pourtalès* was formerly the Rue Neuve S. Etienne, where (at No. 30) a distich over one of the doors of the interior commemorates the residence of the anchorite historian Rollin.

'1697. Je commence à sentir et à aimer plus que jamais les plaisirs de la vie rustique, depuis que j'ai un petit jardin qui me tient le lieu d'une maison de campagne et qui est pour moi Fleury et Villeneuve. Je n'ai point de longues allées à perte de vue, mais deux petites seulement, dont l'une me porte de l'ombre sur un berceau assez propre, et l'autre, exposée au midi, me fournit du soleil pendant une bonne partie de la journée et me promet beaucoup de fruits pour la saison. Un petit espalier couvert de cinq abricotiers, de dix pêchers, fait tout mon fruitier. Je n'ai point de ruches à miel, mais j'ai le plaisir de voir tous les jours les abeilles voltiger sur les fleurs de mes arbres, et, attachées à leur proie, s'enrichir du suc qu'elles en tirent sans me faire aucun tort. Ma joie n'est pourtant pas sans inquiétude, et la tendresse que j'ai pour mon petit espalier et pour quelques œillets me fait craindre pour eux le froid de la nuit que je ne sentirais pas sans cela.'—*Rollin à Le Pelletier.*

In this street Descartes lived, Pascal died, Bernardin de S. Pierre studied, and Mme Roland was brought up in the convent of Augustines (No. 6).

At the entrance of the Rue du Faubourg S. Denis, from the boulevards, is the *Porte S. Denis*, a heavy and hideous Arch of Triumph, built, as a medal attests (1670-72), by Bullet, a pupil of Blondel, to commemorate the earlier German victories of Louis XIV. To erect this arch the ancient XIV. c.

Porte S. Denis on the walls of Charles V. was demolished!—perhaps the most interesting of the city gates.

"'Nos roys,' dit Dubreul, 'faisoyt leurs premières entrées dans Paris, entrant par cette porte, qui est ornée d'un riche ouvert portail, où se voyent par admiration diverses statues et figures qui sont taillées et dressées exprès, avec plusieurs vers et sentences pour explications d'icelles. . . . C'est aussi par cette porte que les corps des défunts rois sortent pour être portez en pompes funèbres à Saint Denys.'" La Porte S. Denis de Paris avait latine fort en saillie sur les courtines et formait un véritable chatelet, dans lequel on pouvait loger un corps de troupes. En 1413, le duc de Bourgogne se présenta devant Paris vers S. Denis, dans l'intention, disait-on, de parler au roi; mais, dit le Journal d'un bourgeois de Paris sous le règne de Charles VI., "on lui ferma les portes, et furent mandés, comme autrefois avoit esté, avecques ce très grant foison de gens d'armes les gardoient jour et nuyt." — *Viollet-le-Duc.*

A little way down the *Rue du Sentier*, which runs south from the boulevard, No. 32 (left) was the house of M. d'Etoiles, the husband of Mme de Pompadour; it has a good balcony towards the court, and a salon adorned with paintings attributed to Fragonard.

(Running south-west is the *Rue d'Aboukir*, on the left of which the *Passage du Caire* crosses the site of the convent of the Filles Dieu, founded by S. Louis in 1226, before which all persons condemned to be executed at the gibbet of Montfaucon, stopped on their way to execution, when they were taken to kiss a crucifix which hung on the east wall of the church. Holy water was then given them, with the more material consolation of three pieces of bread and a glass of wine. A similar custom existed at S. Giles's in London, for those about to suffer at Tyburn.)

A little south of the Rue d'Aboukir was the most remarkable of the nine courts (in different quarters of Paris) which were called *Cours des Miracles*, because when the

beggars who inhabited them reached home they laid aside their acting and returned to their natural condition—the blind seeing, the lame walking, and the paralysed recovering the use of their limbs.

'Les mendiants furent repoussés dans certains quartiers qu'on leur assigna, et qu'on eut soin de fermer : le plus considérable de ces repaires était le cour des Miracles, où cette vermine sociale se retirait à la nuit tombante. Le matin, lorsque les gueux ou *truands* se répandaient par la ville, tous étaient boiteux, aveugles, estropiés, couverts de plaies : le soir, en rentrant dans leur taudis, ils se trouvaient dispos, ingambes, joyeux, et passaient la nuit en orgies, en débauches. De ce charlatanisme spéculatif vint le nom de la cour des Miracles, donné au refuge de ces mendiants.'—*Lafosse*, '*Hist. de Paris.*'

The space between the Rue du Faubourg S. Denis, and the Rue du Faubourg S. Martin is the busiest and most commercial quarter of Paris. In the Rue du Faubourg S. Denis (No. 107) is the *Prison of S. Lazare*, on the site of the Leper Hospital of S. Ladre, which existed in the XII. c., and which (in 1632) was given to S. Vincent de Paul, who made it the centre of his Congrégation des Missions (Lazaristes), though he was still obliged by the archbishop to receive the lepers of the town and suburbs. The cell of S. Vincent is preserved as an oratory. The enclosure of the conventual buildings was so vast as to include both the site of the church of S. Vincent de Paul and that of the Gare du Nord. The prison is now only used for women. In the beginning of the Revolution (July 13, 1789) S. Lazare was invaded and sacked by the people under the idea that it was a depot of arms. It was afterwards crowded with royalist prisoners, and thence many noble victims, including the Comte de Montalembert, passed to the scaffold.

The *Boulevard Sébastopol* now diverges (on the right), and

the *Boulevard de Strasbourg* (on the left) leading to the Gare de l'Est. A considerable distance down the latter (on the right), at the entrance of the Boulevard Magenta, is the *Church of S. Laurent*, which belonged to a monastery where S. Domnole was abbot in the VI. c. The older parts of the church (apse and tower) are early XV. c.; the nave and transept, of the end of the XVI. c.; and the main west façade, of 1622. There is some good stained-glass in the handsome renaissance-gothic interior.

'Le chœur et l'abside ont gardé, plus que la nef, quelques détails d'ornementation gothique. Nous indiquerons une niche contenant une grande figure de S. Jean Baptiste, XV^e siècle; des consoles sans les gargouilles, telles que femmes nues, animaux à tête de singe et griffes de lion, &c.; enfin, et surtout, la corniche historiée qui entoure les plus hautes parties des murs. Dans la gorge de cette corniche, au milieu de branches de feuillages, on voit courir et grimper une foule de petits animaux à l'invention la plus spirituelle. Des enfants, coiffés de bonnets de fous, s'amusent à faire des contorsions; un ours agenouillé expose piteusement son postérieur au martinet d'un vieux maître d'école; des anges ont des corps terminés en queues de bêtes: un chasseur, en costume bizarre, poursuit à coups de flèches une espèce de salamandre.' — *De Guilhermy*, '*Hist. archéol. de Paris*.'

(There is a line of omnibuses down the Boulevard de Strasbourg (falling into the Faubourg S. Martin and Rue Lafayette) to *La Villette*, where *Le Grand Abattoir* may be seen, between the Canal S. Denis and the Canal de l'Ourcq. It is worth while to ascend to the *Buttes Chaumont* — curious steep hillocks covered with grass, and quarried for gypsum. In the further part of these, one of the most charming pleasure-grounds in Paris has been created — the *Parc des Buttes Chaumont* — with delightful drives and walks winding amongst the hills, and with views which an artist may well paint: on one side, across to the Pantheon and

the churches of the southern bank of the Seine ; on the other, to where the heights of Montmartre call up a reminiscence of the Acropolis of Athens, as they stand up, crowned with picturesque groups of buildings, against the misty town and faint hills. The Parc des Buttes Chaumont may be reached by the station of La Villette on the Chemin de Fer de Ceinture.

In this district, on an offshoot of the heights of Chaumont, between the Faubourg du Temple and S. Martin, stood the famous gallows of Montfaucon, the Tyburn of France. In feudal language this place of execution was called a *justice*, more commonly a *fourche patibulaire*.

'C'était un massif de maçonnerie qui s'élevait au-dessus du sol de 15 à 18 pieds ; sur le surface de ce massif, long de 42 pieds sur environ 30 de large, s'élevaient seize piliers composés de fortes pierres, et dont chacun avait 32 pieds de hauteur. Ces piliers supportèrent de grosses pieces de bois auxquelles pendaient des chaines de fer ; à ces chaines étaient attachés les cadavres des personnes exécutées à Paris. On y voyait cinquante à soixante corps desséchés, mutilés, corrompus et agités par les vents. Cet horrible spectacle n'empêchait pas les Parisiens de venir faire la débauche autour de ce gibet.

'Lorsque toutes les places étaient occupées, pour y attacher de nouveaux cadavres, on descendait les plus anciens, et on les jetait dans un souterrain dont l'ouverture était au centre de l'enceinte.

'On arrivait à cet affreux monument par une large rampe. Une porte solide en fermait l'enceinte, sans doute dans la crainte que les cadavres ne fussent enlevés par des parents pour leur donner la sépulture, et par les sorciers pour leur servir à des opérations magiques.'—*Dulaure*, '*Hist. de Paris.*'

'A little on this side Paris, even at the towns end, there is the fayrest gallowes that ever I saw, built upon a small hillocke called Mount Falcon, which consisteth of fourteene fair pillars of free-stone : this gallowes was made in the time of the Guisian massacre, to hang the admiral of France Chatillion, who was a protestant. Anno Dom. 1572.'—*Coryat's* '*Crudities*,' 1611.

The gallows were really only repaired at the time Corvat speaks of, and were of very early date. Pierre la Brosse was hanged there in the time of Philippe III., for bearing false witness against the Queen, Marie de Brabant. Enguerrand de Marigny, who had himself repaired the gallows, was hanged there under Louis le Hutin (1315), being unjustly accused of treason by one of the courtiers. The long list of those who afterwards suffered here comprises Remy de Montigny, the Provost Henri Taperel, Jourdain de l'Isle, Jean de Montagu, Pierre des Essarts, Olivier le Daim, Jacques de Sablançay (Minister of Finance, victim of the injustice of François I. and the avarice and falsehood of his mother, Louise de Savoie), and Laurent Garnier; and here the body of Admiral Coligny was exposed.)

Returning to the Boulevard S. Denis, at the entrance of the Rue du Faubourg S. Martin, is the heavy *Porte S. Martin*, built (1670–1674) to commemorate the capture of Besançon, upon the site of another gate in the old city-walls of Charles V.

'Sur un des deux côtés de la Porte S. Martin, un sculpteur qui sans doute aimoit la simple nature, a représenté Louis XIV. nud, absolument nud, la chevelure flottante, une massue à la main.' *Saint Foix*, '*Essais hist. sur Paris.*'

In former times duels used to be fought here on the boulevards, in broad daylight, without interference.

'Il se passa sous les fenêtres de notre chambre, un combat terrible où Blanchechet et Daubai, les deux plus fameux bretteurs de Paris, furent tués après la plus vigoureuse résistance. C'était à quatre heures après midi, et tout le monde les regardait faire sans se mettre en état de les séparer; car à Paris, on laisse les gens se tuer quand ils en ont envie. . . . M. de Lubière, d'Orange, M. de Roncoulle et mon oncle Cotton étaient à nos fenêtres lorsque cette scène se passait, et ils admir-

aient la bravoure de l'un de ces deux bretteurs, qui se défendait lui seul contre quatre de ses ennemis, dont l'un lui porta enfin un coup par derrière qui le fit tomber à quatre pas de là auprès du corps de son camarade.'—*Mme de Noyer*, '*Lettres*.'

Continuing the *Boulevard S. Martin* (which contains the *Café Parisien* and the *Théâtre des Folies Dramatiques*), the *Rue du Faubourg du Temple* leads (north-east) to the suburban heights of *Belleville*, where the 'Battle of Paris' was fought (March 30, 1814), and gained by the allied sovereigns, who forthwith occupied the capital. The *Church of S. Jean Baptiste* was built (1855–59) from plans of Lassus.

The Rue de Belleville leads to the *Rue Haxo*, where forty-two hostages were murdered (May 26, 1871), including ten priests and many *gardiens* and gendarmes. With the priests was a young seminarist, Paul Seigneret, 'un jeune homme de vingt six ans,' says Ducamp, 'un être d'une candeur et d'une foi extraordinaire.'

'Le martyre que ces malheureux eurent à supporter n'est pas concevable. Pas un de ceux dont ils étaient entourés qui ne voulut frapper son coup, japper son injure, lancer sa pierre. Ils ruisselaient de sueur; les soldats avaient une admirable contenance et sous les immondes projectiles qui les accablaient, marchaient comme au feu dans les bons jours de leur jeunesse; derrière eux, à haute voix, les prêtres les exhortaient à bien mourir. Il n'en était pas besoin. Autour d'eux on chantait, on dansait, on hurlait. . . . Les otages serrés par la foule étaient acculés dans un espace carré assez large qu'une faible barrière en bois séparait d'un vaste jardin où l'on avait commencé une construction interrompue par la guerre. . . . On avait appliqué le maréchal de logis Geanty contre la muraille d'une des maisons. Il se tenait immobile, les bras croisés, impassible sous les pierres et la boue que lui jetaient les femmes. Il entr'ouvrit sa tunique et présenta sa poitrine; un prêtre âgé se plaça devant lui et reçut le coup qui lui était destiné. Le prêtre tomba et l'on vit Geanty toujours debout, toujours découvrant sa poitrine; on l'abattit. A coup de fusil, à coups de revolver on tirait sur ces malheureux. Debout sur un petit balcon en bois, Hippolyte

Parent, fumant un cigare, et les mains dans les poches, regardait et regarda jusqu'à la fin. Le massacre ne s'arrêtait pas ; on inventa un jeu : on força les malheureux à sauter par-dessus le petit mur ; les gendarmes sautèrent ; on les tua "au vol" et ça faisait rire. Le dernier soldat qui restait debout était un garde de Paris, beau garçon d'une trentaine d'années, qui sans doute de service à la Comédie Française avait vu jouer le *Cinna* autrefois de Pensard ; du moins on peut le croire par la façon dont il mourut. Il s'avança posément vers la basse maraille qu'il allait franchir, se retourna, salua la foule rouge et dit : "Messieurs ! Vive l'Empereur !" puis lançant son képi en l'air, fit un bond et retomba frappé de trois balles sur le monceau de blessés qui s'agitaient en gémissant. On ordonna aux prêtres de sauter par-dessus le mur. Ils refusèrent. L'un d'eux dit : "Nous sommes prêts à confesser notre foi ; mais il ne nous convient pas de mourir en faisant des cabrioles." . . . Quand on fit la levée des corps, le lundi 29 mai, on constata qu'un des cadavres avait reçu soixante neuf coups de feu, et que le Père de Bengy avait été percé de soixante douze coups de baïonnette.'—*Maxime Ducamp.*

A monument now rises in the street to their memory.

The *Rue Bichat* leads (north) from the Rue du Faubourg du Temple to the *Hôpital S. Louis*, founded by Henri IV. in 1607. The chapel is of that date. In the entrance court is a statue of Montyon.

It was on the ascent to Belleville that one of the great barricades of 1848 was erected.

'On apercevait au loin, au delà du canal, dans la rue qui monte les rampes de Belleville, au point culminant de la montée, une maraille étrange atteignant au deuxième étage des façades, sorte de trait d'union des maisons de droite aux maisons de gauche, comme si la rue avait plié d'elle même son plus haut mur pour se fermer brusquement. Ce mur était bati avec des pavés. Il était droit, correct, froid, perpendiculaire, nivelé à l'équerre, tiré au cordeau, aligné au fil à plomb. Le ciment y manquait sans doute, mais comme à de certains murs romains, sans troubler sa rigide architecture. A sa hauteur on devinait sa profondeur. L'entablement était mathématiquement parallèle au soubassement. On distinguait d'espace, sur la surface grise, des meurtrières presque invisibles qui ressemblaient à des fils noirs. Ces meurtrières étaient séparées les unes des autres par des intervalles

égaux. La rue était déserte à perte de vue ; toutes les fenêtres et toutes les portes fermées. Au fond se dressait ce barrage qui faisait de la rue un cul-de-sac ; mur immobile et tranquille ; on n'y voyait personne, on n'y entendait rien, pas un cri, pas un bruit, pas un souffle. Un sépulcre.

'L'éblouissant soleil de juin inondait de lumière cette chose terrible.

'C'était la barricade du faubourg du Temple.'—*Victor Hugo*, '*Les Misérables*.'

The *Boulevard du Temple* leads (south-east) from the end of the Boulevard S. Martin. No. 42 occupies the site of the house of Fieschi, whence the infernal machine exploded (July 28, 1835), killing Marshal Mortier and fourteen other persons, and wounding forty.

'Fieschi, c'était un bravo, un condottière, rien autre chose. Il avait servi et mêlait à son crime je ne sais quelles idées militaires. "Votre action est bien horrible," lui disait M. Pasquier ; "mitrailler des inconnus, des gens qui ne vous ont fait aucun mal, des passants!" Fieschi répliqua froidement : "C'est ce que font des soldats en embuscade."—*Victor Hugo*, '*Choses vues*.'

The Boulevard is much altered—all its character gone—since we read—

> 'La seul' prom'nade qu'ait du prix,
> La seule dont je suis épris,
> La seule, où j'm'en donne, où c'que j'ris,
> C'est l'boul'vard du Temple à Paris.'—*Désaugiers*.

In the *Place de la République* (formerly the Château d'Eau) is a tasteless bronze *Statue of the Republic*, with representations on its pedestal from scenes in the different revolutions ; an animal, meant for a lion, crouches in front.

'Bientôt commencent les boulevards déserts, sans promeneurs, les landes de cette promenade royale. L'ennui vous y saisit, l'atmosphère des fabriques se sent de loin. Il n'y a plus rien d'original. Le rentier s'y promène en robe de chambre, s'il veut ; et, par les belles journées, on y voit des aveugles qui font leur partie de cartes. *In piscem desinit*

élégantia. On y expose sur des tables de petits palais en fer ou en verre ; les boutiques sont luxueuses, les étalages sont riches. La tête est à la Madeleine, les pieds sont au boulevard des Filles-du-Calvaire. La vie et le mouvement recommencent sur le boulevard Beaumarchais, à cause des boutiques de quelques marchands de lave à lave, à cause de la population qui s'agglomère autour de la colonne de Juillet. Il y a là un théâtre qui de Beaumarchais n'a pris que le nom.' *Esquiros*, '*Esquisses parisiennes*.'

Returning as far as the Boulevard Montmartre, the *Rue Vivienne* diverges on the left.[1] Here is the *Bourse* (the Exchange, open on week days from 12 to 3), built (1808–27) from plans of Brongniart—magnificent, yet not undeserving of the description 'grenier à foin, bâtard du Parthenon.' 'There is nothing concealed except the central hall, which is the one thing that ought to be shown.'

'The building is merely a rectangular palace. It is 234 feet in length by 161 in width, measured over the bases of the columns, and these are each 40 feet in height. Two of the stories of windows are shown beneath the colonnade, the third partially concealed by its balustrade at the top ; but the existence of the attic prevents the roof having any connection with the peristyle, and, as the proportions of the building approach much more nearly to a square than they ought, the roof is far too heavy and important for the rest of the edifice. Notwithstanding all this, a peristyle of sixty-six well-proportioned corinthian columns (twenty on each flank and fourteen on each front, counting the angle pillars both ways) cannot fail to produce a certain effect ; though more might have been produced by a less expenditure of means.'—*Fergusson*.

'Quant au palais de la Bourse, qui est grec par sa colonnade, romain par le plein-cintre et ses portes et fenêtres, de la renaissance par sa grande voûte surbaissée, c'est indubitablement un monument très-correct et très pur ; la preuve, c'est qu'il est couronné d'un attique comme on n'en voyait pas à Athènes, belle ligne admirablement gracieusement coupée çà et là par des tuyaux de poêle.' *Victor Hugo*.

The annual amount of business transacted on the Bourse is estimated at 2,000,000,000*l*.

[1] Formerly Vivien, after Louis, Michel, and Anne Vivien, ancient possessors of the soil.

We must cross in front of the Bourse to the *Rue de Richelieu*[1]—the magnificent street which the great cardinal pierced to indemnify himself for his expenses in building the Palais Cardinal. Turning south, we find (on the left) the great buildings of the *Bibliothèque Nationale*. The library is open for study from 10 to 4; the collections are only visible to the public on Tuesdays and Fridays from 10.30 to 4. The first national library was that of Charles V. (1373), afterwards sold to the Duke of Bedford and carried to England. Louis XI. brought together at the Louvre all the volumes dispersed throughout the different royal residences, and this collection was carried by Louis XII. to Blois, where the library of Pavia was added to it. Francois I. began a new and magnificent collection at Fontainebleau, and moved that of Blois to his new palace. The library united there was transferred to the convent of the Cordeliers, and in 1666 to the Rue Vivienne. It was enormously increased under Louis XIII., Louis XIV. and Louis XV. At the suppression of convents in the Revolution their precious libraries were added to the national collection, which now possesses above 100,000 MSS. of importance.

The library occupies part of the magnificent hôtel of Cardinal Mazarin. The cardinal bought the hôtel of President Tubeuf, built by Le Muet, at the corner of the Rue Vivienne, and the Hôtel Chivry, at the corner of the Rue Richelieu. These he united in one splendid palace, in which his private library (confiscated during his exile and afterwards gradually recovered) occupied the great gallery. Here also he formed the magnificent collection of pictures which were the delight of his latter years.

[1] On the Boulevard, between the entrance to the Rue Vivienne and the Rue de Richelieu, is the shop of Messrs Goupil, the engravers, of European celebrity.

'After a consultation of nine physicians, Guenau, the cardinal's medical attendant, undertook to warn him of his approaching end. It was thought advisable to exchange the noise and bustle of the Palais Mazarin for the quiet of his chateau of Vincennes, and the stricken virtuoso determined to take a last farewell of his treasures. With his tall figure, ashy pale and wasted, enveloped *tout au* in his fur-lined dressing-gown, he stole into his picture gallery, and the Comte de Brienne, hearing the shuffling sound of his slippers as he dragged his limbs feebly and wearily along, hid himself behind the arras. At each step the cardinal's weakness obliged him to halt, and he murmured, "I must leave all this!" He went further on, holding, so as to support himself, first on one object and then on another, and as he looked round at each pause he said again, with a deep sigh, "I must leave all this." At length he saw Brienne, and called to him in a very mournful voice, "Give me your hand: I am very weak, and quite helpless; still I like to walk, and I have something to do in my library." Leaning on the count's arm, he pointed to his favourite pictures. "See," he said, "this beautiful canvas of Correggio, and this Venus of Titian, and this incomparable Deluge of Carracci. Ah, my poor friend, I must leave all this. Adieu, my dear pictures, which I have loved so well!"' *Quarterly Review, No.* 309.

After the death of the cardinal, his books were taken to the Collège Mazarin, with the wood carving of his library, and now form the Bibliothèque Mazarine. His palace was divided between his heirs. The Hotel Tubeuf fell to the Duc de la Meilleraye, the other parts to the Marquis de Mancini, Duc de Nivernais, who gave them the name of Hotel de Nevers. The Hôtel Tubeuf, bought by Louis XIV., became the seat of the Compagnie des Indes: afterwards the Bourse was installed there, and remained there till the present century. The Hôtel de Nevers was used for the bank of Law, and in 1721 was bought by the Regent, that the Bibliothèque du Roi might be placed there.

The older parts of the existing building belong to what was once the Hôtel Tubeuf; the Hôtel Chivry has been pulled down.

The library is entered by visitors from the Rue Richelieu by the door nearest the boulevards. Passing the *Salle de Travail*, and ascending the staircase, hung with a tapestry from Château Bayard, they find, in an anteroom, the curious bronze *Parnasse Français*, executed by Titon du Tillet in 1721. The Apollo, who is attended by the nine Muses, is Louis XIV.

The magnificent *Galerie Mazarine*, which looks upon the Rue Vivienne, has a beautiful mythological ceiling by *Romanelli*, and is one of the finest galleries of its date in existence.

'The progress of the Palais Mazarin excited the liveliest interest among the Court ladies. All classic mythology was to be reproduced upon the ceiling of the great galleries; and, as a bevy of beauties looked on approvingly, Romanelli silently introduced the portrait of the fairest into his design. On their next visit the likeness was detected, and a clamour of discontent and jealousy arose. In vain did the artist plead, "How could I, with one pair of hands, paint you all at once?" He could only appease them by painting every one of them in turn.'—*Quarterly Review, No.* 309.

Here many of the great MS. treasures of France are exhibited in cases—the 'Evangiles de Charlemagne'; 'Evangiles' of the Emperor Lothaire; 'Evangiles des Messes' of the time of S. Louis; Bible and Psalm book of S. Louis, Bible of Charles le Chauve, Bible of Philippe le Bel, and Bible of Louis XI.; a 'Vie de S. Denis,' which belonged to Philippe le Long; 'Les Vigiles de Charles VII.'; a copy of the 'Evangiles' given to the Sainte Chapelle by Charles V. (1379); the 'Armorial Général de Gilles de Bouvier, premier héraut de Charles VII.'; the 'Livre d'Heures de Louis XIV.,' &c.

The collection of bindings—in metal, ivory, and leather—is most important and beautiful. Specimens are shown

of the earliest books printed in France. There is a rich collection of autographs, including the MS. sermons of Bossuet, of the *Pensées* of Pascal, the *Télémaque* of Fénelon, and letters of Voltaire, Rousseau, Montesquieu, La Bruyère, Mme de Maintenon, Mme de Sevigné, Turenne, Racine, Boileau, Corneille, Molière, Malherbe, Diderot, Lesueur, Père Lachaise, S. François de Sales, S. Vincent de Paul, &c.

The interesting portrait of King John—'Jehan Rey de France'—formerly in the Sainte Chapelle, is now preserved here, and *La Cuve de Dagobert*, brought from Poitiers, in which S. Martin is said to have been baptised by S. Hilaire. A side gallery is hung with ancient charters and maps.

A door lower down the Rue de Richelieu is the entrance to the *Collection of Bronzes, Medals, &c.* The principal treasures are shown in cases in the centre of the rooms on the right, and comprise many valuable specimens of old church plate, especially an exquisite XI. c. chalice from S. Remy at Rheims, and many specimens from S. Denis: the treasures found in a shrine of Mercury near Berthonville, in 1830; and the cup of Chosroes I., King of Persia (575), from the treasury of S. Denis, where it was shown as the cup of Solomon. The Collection of Cameos is of marvellous beauty, and includes a priceless Apotheosis of Augustus—the largest cameo in the world—which formed part of the treasure of the Sainte Chapelle. Charles V. imagined that it represented the triumph of the patriarch Joseph, and, as such, had it framed in enamel, with the four Evangelists. A room to the left is devoted to the collections bequeathed by the Duc de Luynes (1867).

Behind the Library (a little east) is the *Church of Notre*

Dame des Victoires or *des Petits Pères*, founded by Louis XIII. (in 1629) to commemorate the victories over the protestants at La Rochelle, and given to the *Augustins déchaussés*, known in Paris as *Petits Pères*. In the first chapel (right) is the tomb of Jean Vassal, secretary of Louis XIII., by Cotton. The chapel of the Virgin, a famous goal of pilgrimage, is covered with ex-votos.

A few steps east take us into the circular *Place des Victoires*, constructed from designs of Mansart (1685), at the expense of a private individual the Duc de la Feuillade—'le courtisan qui a passé tous les courtisans,'[1] on the site of the Hôtel d'Emery and the Hôtel de Senneterre, to flatter Louis XIV. The bronze statue of the king, by Desjardins,[2] was placed in the centre, trampling on a Cerberus, whose three heads represented the triple alliance. At the angles of the pedestal, inscribed 'Viro immortali,' were the four statues of chained nations, now at the Hôtel des Invalides. The statue of the king was destroyed in the Revolution, and replaced by a ridiculous plaster pyramid, with inscriptions recording the republican victories. This was exchanged, in 1806, for a bronze statue of Desaix, melted down in 1814 to make the present periwigged equestrian statue by Bosio, erected by 'Ludovicus XVIII. atavo suo.'

'Si je traverse la place des Victoires, je me dis : on voloit en plein jour sur ce terrein où l'on voit aujourd'hui la figure d'un Roi qui vouloit être conquérant. Le quartier s'appelloit *le quartier l'uide-Gousset*. Un petit bout de rue, qui conduit à la place où le Souverain est représenté en bronze, en a retenu le nom ; et dans cette place des Victoires, qui a si long-temps révolté l'Europe, je ne puis m'empêcher de me rappeller ce courtisan qui, selon l'Abbé de Choisy, avoit eu le dessein d'acheter une cave dans l'église des Petits-Pères, de la pousser sous

[1] Mme de Sévigné. [2] Martin Van Den Bogaert.

terre jusqu'au milieu de cette place, afin de se faire enterrer et le pouvoir religieusement sous la statue de Louis XIV., son maître. *l'homme immortel.*'—*Tableau de Paris.*

Close to the Place des Victoires is the *Hôtel des Postes*, finished 1887. In the *Rue du Mail* (which runs north-east from the Place des Victoires to the Rue de Cléry), the residence of Colbert, at No. 7—a very richly ornamented house—is commemorated by the serpents (his arms) in the decorations. No. 278 *Rue de Cléry* was the house of Cagliostro. The famous Mme Lebrun had her studio in this street.

Close to the Place des Victoires (on the south-west) is the *Banque de France*, in the *Rue de la Vrillière*, which commemorates the hotel built (in 1620) for Raymond Phélippeaux, Duc de la Vrillière, Secretary of State, by François Mansart. It was bought from the family of La Vrillière, in 1705, by M. Rouillé, afterwards Directeur-Général des Finances, and, in 1713, it was purchased by the Comte de Toulouse, son of Louis XIV. and Mme de Montespan, who gave it a new name and employed the royal architect, Robert Cotte, to change its arrangements, Nicholas Coustou in its sculptures, and Oudry in its pictorial decorations. Here the Count, who was 'l'honneur, la droiture, l'équité même,'[1] lived with his beloved wife, who was sister of the Duc de Noailles, and widow (when twenty-four) of the Marquis de Gondrin. Their only son was the brave Duc de Penthièvre, who married Marie Thérèse d'Este. His only daughter married Philippe Egalité, Duc d'Orléans, in 1769, and, in the chapel of the hôtel, his son, the Prince de Lamballe, was married (in 1767) to Louise de Savoie

[1] S. Simon.

Carignan, the unfortunate friend of Marie Antoinette, who, after the death of her dissipated husband, had a home here with her father-in-law, who vainly strove to avert her fate, and bitterly lamented her—purchasing the head of his beloved child at an enormous price from her assassins.

'"Je crois toujours l'entendre," disait le duc de Penthièvre dans ses derniers entretiens avec sa fille, "je crois toujours la voir assise près de la fenêtre dans ce petit cabinet. Vous souvenez-vous, ma fille, avec quelle assiduité elle y travaillait du matin au soir à des ouvrages de son sexe pour les pauvres! J'ai passé bien des années avec elle, je n'ai jamais surpris une pensée dans son âme qui ne fut pour la reine, pour moi ou pour les malheureux: et voilà l'ange qu'ils ont mis en pièces. Ah! je sens que cette idée creuse mon tombeau; il me semble que je suis complice de sa mort, que j'aurais dû la forcer à retourner dans sa famille, que c'est son attachement pour moi qui a causé sa perte."' – '*Vie du duc de Penthièvre*,' *Paris*, 1803.

Into the palace of the Duc de Penthièvre, which 'exhaled the perfume of virtue, and which calumny never dared to corrupt,'[1] the young poet Florian was admitted as a page, afterwards becoming captain of the Penthièvre dragoons, and gentleman-in-waiting to the semi-royal duke, and many of his idyls and fables were written here. Upon the death of the Duc de Penthièvre (in 1793) his body was thrown ignominously into the common ditch, and the National Printing Office was established in his hôtel, where it remained till 1808. But in 1803 the Bank of France had purchased the hôtel from the Government, and in 1811 it entered upon its occupation. The buildings have since been greatly increased, and the most remarkable remains left from the famous Hôtel de Toulouse are, externally, the projecting angle by Mansart, bracketed over the Rue Radziwill, which is regarded as a masterpiece of

[1] Charles Nodier, preface of the *Fables de Florian*.

stone work: and, internally, the incomparable *Galerie Dorée* of Mansart. The interior is not shown without a special permission, to be obtained by written application to the governor.

In the *Rue du Bouloi*, which leads north east near this, No. 4 is a very fine old mansion, and No. 11, the Hôtel des Empires, was the hôtel of the Maréchal de Clérambault, the friend of S. Evremond; the staircase has a splendidly wrought iron balustrade.

Between the Rue du Bouloi and the Rue Jean Jacques Rousseau, formerly Grenéle S. Honoré (entered from the latter at No. 41), the *Cours des Fermes* occupy the site of the Hôtel de Condé, built by Françoise d'Orléans Rothelin, "fort belle et très honeste princesse,"[1] in order the better to be able to pay her court to Catherine de Medicis,[2] who had left the Tuileries for the Hôtel de Soubise. It took the name of Hôtel de Soissons under her son, Charles de Bourbon. He sold it to Henri de Bourbon, Duc de Montpensier, whose daughter was the first wife of Gaston d'Orléans. By his widow it was sold to the handsome Roger de S. Larry, Duc de Bellegarde, who employed Androuet Ducerceau to rebuild it magnificently, but was exiled to Anjou by Henri IV. for being too familiar with Gabrielle d'Estrees. At a later date the poet Racan lived in the hôtel as page of M. de Bellegarde. In 1633 the house was bought by Chancellor Seguier, who received Louis XIV. and Anne of Austria here at a splendid banquet and ball to celebrate the end of the war of the Fronde, and who first conceived the idea of the Académie Française, founded

[1] Brantôme, *Vie des dames galantes.*
[2] Piganiol de la Force, *Desc. de Paris.*

by Richelieu. After the death of the cardinal he was chosen president of the society, and for thirty years its meetings were held at the Hôtel Séguier. The chancellor died here in 1672, and his magnificent funeral service at the Oratoire

HÔTEL DE TOULOUSE (BANQUE DE FRANCE).

is described by Mme de Sévigné. His hôtel was then pulled down, and the Hôtel des Fermes du Roi built on its site by Ledoux. At the Revolution this was sequestrated and became a prison, then a theatre, finally a diligence office. Little now remains of it.

In the *Rue Neuve des Petits Champs*, which leads westwards from the Place des Victoires, No. 45, at the corner of the Rue S. Anne, is the noble mansion of Lulli, built for him by Gittard in 1671, with 11,000 livres (lent by Molière, and only repaid in ingratitude). The land which Lulli purchased for building, and which up to that time remained quite unoccupied, was at the foot of the hillock called Butte S. Roch. Lulli, who died in the house, bequeathed it to his father-in-law, Lambert. It is very richly adorned with corinthian capitals, comic masks, and a sheaf of lyric attributes. The Hotel de S. Pouange, on the opposite side of the Rue S. Anne, was destroyed by the Rue Chabanais.

The Rue des Petits Champs became the great centre for the wig makers of the XVIII. c., from having been the residence of M. Binet, wig-maker to Louis XIV., and inventor of the decoration which, at first, was called a *binette*.

'Les perruques s'établirent sur toutes les têtes. Louis XIV. et toute sa cour en portaient qui pesaient plusieurs livres, et coûtaient jusqu'à mille écus ; les tresses descendaient sur les hanches, et le toupet dominait sur le front à une hauteur de cinq à six pouces. Plus la binette était large, plus le respect du peuple croissait.'[1] *Saigues*, '*De Paris.*'

The next side street on the left of the Rue des Petits Champs, beyond the Rue S. Anne, is the *Rue des Moulins*, which records the windmills on the Butte S. Roch, the now levelled hill, which rose behind the church on this site.

Nearly the whole space between the Rue S. Anne and the Rue de Gaillon (right) was at one time occupied by the magnificent Hôtel de Lyonne, which then gave a name to that part of the Rue des Petits Champs. Under its later

[1] At present, when the common people wish to describe that a head is *ridiculous*, they say 'Quelle binette !'

denomination of Hôtel Pontchartain it served as a residence for Ambassadors Extraordinary coming to Paris. On the front of the principal façade was the immense sundial which Rousseau, who lived opposite, made use of for the education of Thérèse. 'Pendant plus d'un mois,' he says in his *Confessions*, 'je m'efforçai de lui faire connaître les heures. A peine les sait-elle à présent.'

Returning to the Rue de Richelieu, the *Hôtel du Commandeur de Jars*, famous during the Fronde, was built by Mansart. The *Hôtel de l'Intendant Foucault* retains some of its ancient decorations.

Opening from the Rue de Richelieu, opposite the library, is the *Place Louvois*, with a graceful fountain by Visconti, marking the site of the Opera House where the Duc de Berry was murdered (February 13, 1820). The duke had just handed the duchess into her carriage, and was about to re-enter the Opera House, when Pierre Louis Louvel, having knocked down the aide-de-camp, M. de Beauffremont, seizing the prince by the arm, plunged a dagger into his side. The duke cried, 'I am murdered!' The duchess jumped out of the carriage with her lady, Mme de Béthizy, and she herself drew out the dagger and was covered with blood. The Duc and Duchesse d'Angoulême were summoned at once with the Ducs de Bourbon and d'Orléans, and at 5 A.M. the king arrived, to whom the Duc de Berry said at once, 'Sire, permettez que la dernière grâce que je vous demande soit celle de mon assassin!' Louis XVIII. only answered, 'Il n'est plus temps de parler de cela; ne songeons qu'à vous.'

'"Ah! vous ne dites pas *oui*," reprit le duc avec un accent de doute douloureux. "Oh! dites-le, dites le, afin que je meurs tranquille!

Grâce, grâce de la vie pour l'homme !" . . . . Il expira peu de moments après.

'Il mourut dans l'acte de pardon : grande âme obscurcie dans la vie, éclatante à la mort, héros de clémence, ayant du premier coup fait ce qu'il y a de plus difficile et de plus méritoire pour l'homme : bien mourir.'—*Lamartine.*

Louvel fled by the Rue de Richelieu, whence he tried to reach the Rue Vivienne by the Passage Colbert, where he was arrested. A Chapelle Expiatoire, erected in the Rue de Richelieu to the Duc de Berry, was demolished, in spite of the eloquent remonstrance of Balzac.

The *Rue Thérèse*, which falls into the Rue de Richelieu on the right, commemorates Marie Thérèse, queen of Louis XIV.

A fountain erected at the angle of the Rues de la Fontaine Molière and de Richelieu, in 1844, commemorates the death of the poet in the house of the tailor Baudelet, the opposite house (No. 34), which has been since rebuilt.

'Au milieu de l'ardente activité de ses travaux, au milieu des joies de ses triomphes, Molière sentait la vie lui échapper. Le 17 février, 1673, il devait jouer dans *Le malade imaginaire* le rôle d'Argan, qu'il avait déjà rempli plusieurs fois. Comme il souffrait de la poitrine plus qu'à l'ordinaire, on voulut le détourner de paraître sur la scène ce soir-là. "Eh ! que feront," dit-il, "tant de pauvres ouvriers qui n'ont que leur journée pour vivre? Je me reprocherais d'avoir négligé de leur donner du pain un seul jour, le pouvant faire absolument." Il joua, et dans le divertissement de la pièce, au moment où il prononçait le mot *juro*, il lui prit une convulsion qu'il essaya vainement de cacher sous un ris forcé. On le transporta chez lui. Il se mit à cracher le sang en abondance, et mourut quelques heures après, entre les bras de deux religieuses qui étaient venues quêter à Paris pendant le carême, et auxquelles il avait donné l'hospitalité dans sa maison. Il était âgé de 51 ans. Le monarque qui l'avait soutenu pendant sa vie contre le zèle fanatique des dévots aurait dû protéger sa cendre contre leurs anathèmes et leurs outrages. Mais le préjugé qui subsistait alors dans toute sa force contre la profession de comédien, ne permit à Louis XIV. aucune

démarche pour faire respecter les restes du grand homme qui avait illustré son règne. Toutes les églises se fermerent devant le corps de Molière, et ce ne fut que par grâce qu'on put le conduire sans pompe et sans honneur au cimetiere Saint-Joseph. Les anathèmes du clergé avaient attiré le jour du convoi, autour de sa maison, une populace tumultueuse et menaçante, et cette foule eût peut-être insulté son cadavre, si sa veuve, effrayée, n'eût jeté de l'argent par les fenêtres, et calmé par ce moyen la fureur superstitieuse de ces misérables.'—*P. le Bas.*

No. 25, *Rue Fontaine Molière* (formerly Rue Traversière), at the corner of the Rue du Clos-Georgeau, was inhabited by Voltaire, with Mme du Châtelet, 'la sublime Emilie.' After her death, in 1749, Voltaire shared the house with Lekain, the actor.

South of the National Library, flights of steps will lead us down into the *Palais Royal.* It was built by Cardinal Richelieu (1624 34), and known at first as Palais Cardinal.

> 'Quelque Amphion nouveau, sans l'aide des maçons,
> En superbes palais a changé ces buissons ;
> Paris voit tous les jours de ces métamorphoses.
> Dans tout le Pré-aux-Clercs tu verras mêmes choses.
> Et l'univers entier ne peut rien voir d'égal
> Aux superbes dehors du palais cardinal.
>
> *Corneille,* '*Le Menteur,*' *Act ii. se.* 5.

The great cardinal died here December 4, 1642, bequeathing his palace to the king, Louis XIII., who only survived him five months. But in the following year Anne of Austria came to live here with her two children, Louis XIV., then aged five, and Philippe d'Orléans. The Duchesse d'Orléans [1] declares that, during her residence here, the Queen Regent, not contented with loving Cardinal Mazarin, ended by marrying him, and that the secret pas-

[1] *Mémoires de Madame.*

sage by which he reached the queen's chamber was to be seen at the Palais Royal in her time. When Queen Anne came to reside in it, the name of the palace was changed to Palais Royal. The splendid gallery, with a ceiling by Philippe de Champaigne, which had been built by the cardinal, was then destroyed: it occupied the site of the present Rue de Valois, and was called *La Galerie des Hommes Illustres*, from the twenty-four portraits with which it was hung, amongst which the cardinal did not scruple to include his own, as well as that of Louis XIII. The only building remaining of the time of Richelieu is part of the second court, on the right, adorned by doric pilasters.

Henrietta Maria, Queen of England, daughter of Henri IV., was allowed, in her exile, to reside in the Palais Royal with her daughter Henrietta, who afterwards became its mistress, as the wife of Philippe I., Duc d'Orléans, to whom it was given by Louis XIV.

Under Philippe II. d'Orléans, the palace became the scene of the celebrated suppers and orgies which disgraced the Regency.

'Il s'accoutuma à la débauche, plus encore au bruit de la débauche, jusqu'à n'avoir pu s'en passer, et il n'y divertissait qu'à force de bruit, de tumulte et d'excès. C'est ce qui le jeta à en faire souvent de si étranges et de si scandaleuses, et comme il voulait l'emporter sur tous les débauchés, à mêler dans ses parties les discours les plus impies et à trouver un raffinement précieux à faire des débauches les plus outrées, aux jours les plus saints, comme il lui arriva pendant sa régence plusieurs fois le vendredi saint de choix et les jours les plus respectables. Plus on était suivi, ancien, outré en impiété et en débauche, plus il considérait cette sorte de débauchés, et je l'ai vu sans cesse dans l'admiration poussée jusqu'à la vénération pour le grand prieur, parce qu'il y avait quarante ans qu'il ne s'était couché qu'ivre, et qu'il n'avait cessé d'entretenir publiquement des maîtresses et de tenir des propos continuels d'impiété et d'irréligion. Avec de tels principes et la con-

duite en conséquence, il n'est pas surprenant qu'il ait été faux jusqu'à l'indiscrétion de se vanter de l'être, et de se piquer d'être le plus raffiné trompeur.

'Madame était pleine de contes et de petits romans de fées. Elle disait qu'elles avaient toutes été conviées à ses couches, que toutes y étaient venues, et que chacune avait doué son fils d'un talent, de sorte qu'il les avait tous ; mais que par malheur on avait oublié une vieille fée disparue depuis si long-temps qu'on ne se souvenait plus d'elle, qui, piquée de l'oubli, vint appuyée sur son petit bâton et n'arriva qu'après que toutes les fées eurent fait chacune leur don à l'enfant ; que, dépitée de plus en plus, elle se vengea en le donnant de rendre absolument inutiles tous les talents qu'il avait reçus de toutes les autres fées, d'aucun desquels, en les conservant tous, il n'avait jamais pu se servir. Il faut avouer qu'à prendre la chose en gros le portrait est parlant.' *S. Simon,* '*Mémoires,*' 1715.

Under Louis Philippe (grandson of the Regent d'Orléans) a great part of the palace was destroyed by fire, which led the next duke, Louise Philippe Joseph (Philippe Egalité), father of King Louis Philippe, to design great alterations, including the arcades surrounding the gardens, which he let to tradesmen, thereby making his palace the most magnificent bazaar in the world. It was this duke who was the remorseless enemy of Marie Antoinette, and who looked unmoved from the balcony upon the head of his own sister-in-law, the Princesse de Lamballe, when her assassins brought it from La Force to be exhibited to him.

'The Duke of Dorset told me, that as early as 1786, or 1787, the queen [Marie Antoinette] had said to him, on her seeing the Duke of Orleans at Versailles : "Monsieur le Duc, regardez cet homme-là. Il me déteste, et il a juré ma perte. Je le vois dans ses yeux, toutes les fois qu'il me fixe. Il ne sera jamais content, jusqu'à ce qu'il me voit étendue morte à ses pieds."'—*Wraxall's* '*Memoirs.*'

The duke was arrested here, April 4, 1793, with his third son, the Comte de Beaujolais, and executed on November 6.

Under the first consul the building became known as Palais du Tribunat. Lucien, Prince of Canino, inhabited it during the hundred days. In 1814 it became once more the Palais Royal, and was given back to the Orleans family, who restored and purified it. Hither, in July 1830, Louis Philippe, prompted by his ambitious sister, Mademoiselle d'Orléans, came from Neuilly to receive the offer of the throne, contrary to the wish of the duchess, who 'lui fit des adieux pleins de larmes, comme à une victime qui allait se dévouer au salut de son pays.'[1]

In the revolution of 1848 the Palais Royal was sacked by the people, who destroyed most of the works of art it contained. In 1852 it became the residence of Jérôme Bonaparte, ex-King of Westphalia, after whose death, in 1860, his son Prince Jérôme Napoléon, resided there till September 1870. In May 1871, a great part of the palace was burnt by the Commune. The principal buildings are now occupied by the *Conseil d'Etat*, the Aile Montpensier by the *Cour des Comptes*, and the portion of the Aile de Valois looking upon the second court and the garden, by the *Direction des Beaux-Arts*. The interior of the palace has now little interest, but the great gravelly square, misnamed *Jardin du Palais Royal*, surrounded by gay arcades of shops, and planted with lime-trees, is still a popular resort, though the opening of the Tuileries gardens under Louis XVI. deprived it of its glory, which reached a climax under Louis XIII., when it became the resort of all the rich citizens.

'On voit là, étalé dans les habits, tout ce que le luxe peut inventer de plus tendre et de plus touchant. Les dames, avec les modes toujours nouvelles, avec leurs ajustements, leurs rubans, leurs pierreries et les

[1] Trognon, *Vie de Marie Amélie*.

agréables manières de s'habiller, étalent dans les étoffes d'or et d'argent les applications de leur magnificence. Les hommes, de leur côté, aussi vains que les femmes, avec leurs plumes et leurs perruques blondes, y vont chercher à plaire et à prendre les cœurs. . . . Dans ce lieu si agréable, on raille, on parle d'amour, de nouvelles, d'affaires et de guerre. On décide, on critique, on dispute, on se trompe les uns les autres, et avec cela tout le monde se divertit.' *Lettres d'un Sicilien*, 1692.

The surrounding buildings, by Pierre Louis (1735–1807), reproduce in effect the Procuratie Nuove of the Piazza S. Marco at Venice.

'Représentez-vous un magnifique château carré dont le rez-de-chaussée est composé d'arcades ; et sous ces arcades, des magasins dans lesquels brillent les trésors de l'Inde et de l'Amérique, or, argent, diamants, etc., les produits des plus exquis qu'engendre l'industrie pour satisfaire et charmer nos sens : tout cela disposé de la manière la plus pittoresque et illuminé de feux magiques qui éblouissent l'œil du spectateur ! Imaginez-vous ces galeries pleines d'une foule qui s'y promene pour voir et surtout pour se faire voir ! Il y a là des cafés splendides très-fréquentés, où on lit des journaux, où l'on cause, discute, etc. . . . J'en eus comme un vertige ; nous passâmes dans le jardin du palais : ici régnaient le calme et l'obscurité. Le jour incertain qui venait des arcades, en tombant sur ces vertes allées, était absorbé par l'épaisseur et par la mobilité de leur feuillage. On entendait de loin les sons languissants d'une musique enchanteresse. Il me semblait que j'étais transporté dans l'île de Calypso ou dans le château d'Armide.'—*Karamsine*, 1790.

'La promenade de votre maussade Palais-Royal, où tous vos arbres sont estropiés en tête de choux, et où l'on étouffe, quoiqu'on ait pris tant de précaution en élaguant, coupant, brisant, gâtant tout pour vous donner un peu d'air et de l'espace.'—*Diderot*, '*Lettres à Mlle Volland.*'

'Depuis des heures entières, la population laborieuse des faubourgs est livrée au sommeil ; les rues plus centrales sont silencieuses et abandonnées à la seule clarté des réverbères ; vous croiriez la ville complètement ensevelie dans le repos ; mais, en approchant du Palais-Royal, vos yeux et vos oreilles s'étonnent, vos sens, déjà engourdis, se réveillent, et, arrivé dans l'enceinte, vous la trouvez encore pleine de vie et resplendissante de lumière ; c'est le cœur qui reste chaud long-

temps après que les extrémités sont devenus froides.' —*Paris, ou le livre des cent-et-un.*'

It was in the garden of the Palais Royal that (July 13, 1789) Camille Desmoulins, mounting upon a table, called the crowd to arms, and bade them assume a green cockade supplied by the leaves from the trees—in sign of hope.

The Palais Royal has always been celebrated for its restaurants and gaming-tables.

'Si l'Espagne a ses combats de taureaux, si Rome a eu des gladiateurs, Paris s'enorgueillit de son Palais-Royal, dont les agaçantes roulettes donnent le plaisir de voir couler le sang à flots, sans que les pieds du parterre risquent d'y glisser. Essayez de jeter un regard furtif sur cette arène, entrez. . . . Quelle nudité! Les murs, couverts d'un papier gras à l'hauteur de l'homme, n'offrent pas une seule image qui puisse rafraîchir l'âme. Il ne s'y trouve même pas un clou pour accrocher le suicide. Le parquet est usé, mal propre. Une table oblongue occupe le centre de la salle. La simplicité des chaises de paille pressées autour de ce tapis usé par l'or annonce une curieuse indifférence du luxe chez les hommes qui viennent périr là pour la fortune et pour le luxe.'—*Balzac*, '*La peau de chagrin.*'

Richelieu spent 200,000 crowns upon producing his own play of *Mirame* in the theatre of the Palais Royal, and was furious at its being unappreciated.

'Sur ce théâtre, en 1636, parut la tragédie du *Cid*, qui, en 1630, fut suivi des *Horaces* et de *Cinna*. Ainsi ce théâtre, favorisé par un puissant protecteur, fut presqu'en même temps le berceau et le char triomphal de la tragédie.'—*Dulaure.*

The site which was bought by Cardinal Richelieu for the Palais Royal was previously occupied by the Hôtel de Mercœur, and by the famous Hôtel de Rambouillet (formerly Hôtel Pisani), where, in the midst of the reign of Louis XIV., Catherine de Vivonne, Marquise de Rambouillet, created the famous literary society—the bel esprit coteries—which flourished from 1620 to 1630.

'Une société d'élite s'éleva avec le dix-septième siècle, au sein de la capitale ; elle unit les deux sexes par de nouveaux liens, par de nouvelles affections, mêla les hommes distingues de la cour et de la ville, les gens du monde poli et les gens de lettres ; créa les mœurs délicates et nobles, au milieu de la plus dégoûtante dissolution ; réforma et enrichit la langue, prépara l'essor d'une nouvelle littérature, éleva les esprits au sentiment et au besoin de jouissances ignorées du vulgaire.'—*Roederer.*

'All who frequented the Hôtel de Rambouillet soon adopted nobler manners and purer language, devoid of provincialism. The women in particular, to whom more leisure and a more delicate organisation give a readier and finer social tact, were the first to profit by the advantage which was offered them by this constant community of cultivated minds and association of persons unceasingly occupied in emulating what was most agreeable and fitted to please in each. Consequently those who formed part of these assemblies speedily became easily distinguishable from those who were not admitted to them. To show the esteem in which they were held, they were named the *Précieuses*, the Illustrious : which was always given and received as an honourable distinction during the long space of time that the Hôtel de Rambouillet retained its influence.'—*Walckenaer.*

Here that 'art of society,' for which France (and Paris especially) has since become so celebrated, was first cultivated.

'Ce fut là enfin que naquit réellement *la conversation* : cet art charmant dont les règles ne peuvent se dire, qui s'apprend à la fois par la tradition et par un sentiment inné de l'exquis et de l'agréable ; où la bienveillance, la simplicité, la politesse nuancée, l'etiquette même et la science des usages, la variété de tons et de sujets, le choc des idées différentes, les récits piquants et animés, une certaine façon de dire et de conter, les bons mots qui se répètent, la finesse, la grâce, la malice, l'abandon, l'imprévu se trouvent sans cesse mêlés et forment un des plaisirs les plus vifs que les esprits délicats puissent goûter.'—*M. de Noailles.*[1]

'Le nombre des habitués de cet hôtel fut d'abord restreint ; ils étaient reçus, tantôt dans un des cabinets, tantôt dans la chambre à coucher, et l'on déployait, autour du cercle formé au centre de la pièce, deux ou trois paravents qui préservaient des courants d'air les personnes assises, car on ne faisait jamais de feu dans les cheminées, même en

[1] *Hist. de Mme de Maintenon et des principaux événements du règne de Louis XIV.*, par le Duc de Noailles.

plein hiver, Mme de Rambouillet ne pouvant supporter la chaleur d'un foyer allumé. Au surplus, les tapisseries qui couvraient le plancher et qui garnissaient les murailles empêchaient de sentir le froid du dehors. Il y avait une dizaine de sièges dans chaque cabinet, et dix-huit dans la chambre à coucher. Ces sièges étaient, suivant la dénomination du *Dictionnaire* de Furetière, "des fauteuils qui ont un dossier et des bras, des chaises qui n'ont qu'un dossier, des placet et des tabourets qui n'ont ni l'un ni l'autre." La chambre à coucher n'admettait pas encore, comme la mode le permit plus tard, les visiteurs intimes dans la *ruelle*, espace réservé des deux côtés du lit et qui se trouvait séparé de la chambre par une balustrade.' — *Paul Lacroix*.

The taste of the time as to building as well as living, was to a great extent guided by Mme de Rambouillet.

'C'est d'elle qu'on a appris à mettre les escaliers à costé, pour avoir une grande suite de chambres ; à exhausser les planchers et à faire des portes et des fenestres hautes et larges et vis-à-vis les unes des autres. Et cela est si vray que la reine mère, quand elle fit bastir le Luxembourg, ordonna aux architectes d'aller voir l'hostel de Rambouillet, et ce soing ne leur fut pas inutile. C'est la premiere qui s'est avisée de faire peindre une chambre d'autre couleur que de rouge ou de tanné.' — *Tallemant des Réaux*.

The personal charm of Mme de Rambouillet is recorded by her contemporaries.

'Elle étoit bienveillante et accueillante, et elle avoit l'esprit droit et juste : c'est elle qui a corrigé les méchantes coutumes qu'il y avoit avant elle. Elle a enseigné la politesse à tous ceux de son temps, qui l'ont fréquentée. Elle étoit aussi bonne amie, et elle obligeoit tout le monde.' *Segrais*.

In her old age, Mme de Rambouillet was partially confined to her bed, but established in her bedchamber a great alcove, to which she admitted a few of the friends who came to see her. This was the origin of the *alcôves*, which became, both in Paris and the provinces, the intimate centres of familiar conversation.

'L'hôtel de Rambouillet conservait encore son ancienne réputation, quoiqu'il eût bien changé de physionomie. Mme de Montausier et

son mari n'y paraissaient que de temps à l'autre ; on n'y voyait que fort rarement les grandes dames et les femmes d'esprit qui y avaient tant brillés : la duchesse de Longueville et sa fille, Mme de Nemours, Mme de Sablé et Mlle de Scudery. Le duc de la Rochefoucauld n'y venait plus qu'en passant : il y retrouvait ses vieux amis. Gombauld, Chapelain, Menage, Courart, Lamothe de Vayer, Habert de Montmor, Balzac, qui mourut en 1654, et Racan, avaient abandonné tout à fait le théâtre primitif de leur succes ; Corneille et Georges de Scudéry, qui habitaient la province, y reparaissaient un moment quelquefois. Ménage y avait amené son eleve, la spirituelle marquise de Sévigné, dont l'entrée à l'hôtel de Rambouillet fut un triomphe ; mais ce n'était plus alors l'hôtel de Rambouillet d'autrefois : l'air et le ton avaient changé ; la pruderie, une pruderie sèche et glaciale, avaient envahi ce sanctuaire de la bonne compagnie, comme pour protester contre les légèretés et les libertés de la jeune cour. C'était cependant le plus beau temps du règne des précieuses.'—*Paul Lacroix.*

Adjoining the Place du Palais Royal is the small *Place du Théâtre Français*, containing that famous *Theatre*, built 1782, but much altered since. In its vestibule is a statue of Talma, by David d'Angers.

INDEX.

A.

Abbattoir, le Grand, 458
Abbaye aux Bois, 432
de Longchamp, 472
S. Geneviève, 359
S. Victor, 347
Académie Française, 398
Allée des Orangers, 27
de l'Observatoire, 332
Arc du Carrousel, 42
de l'Etoile, 465
Archevêché, 312, 437
Archives Nationales, 143
Arsenal, 211
Auteuil, 465
Avenue du Bois de Boulogne, 470, 472
des Champs Elysées, 457
de Constantine, 284, 285
d'Eylau, 470
des Gobelins, 320
Kleber, 460
d'Italie, 322
Malakoff, 470
Montaigne, 460
de Neuilly, 466
du Trocadéro, 463
Victoria, 234

B.

Bagatelle, château de, 473
Banque de France, 510
Barrière d'Enfer, 332
d'Italie, 322
Bastille, the, 189
Baths, Roman, 371
Batignolles, 482
Beaux Arts, palais, etc. 395
Belleville, 501
Bibliothèque de l'Arsenal, 213
Mazarine, 400
Nationale, 505
de Paulmy, 213
S. Geneviève, 363
Bicêtre, 332
Bois de Boulogne, 470
Boulevard Beaumarchais, 188
Bonne Nouvelle, 493
des Capucines, 482
de Clichy, 488
des Filles de Calvaire, 188
Henri IV., 192
de l'Hôpital, 320
d'Italie, 320
des Italiens, 485
de la Madeleine, 482
Magenta, 498
Malesherbes, 476
Mazas, 254
Monceaux, 476
Montmartre, 493
Montparnasse, 334
Poissonnière, 493
du Port Royal, 331
S. Denis, 500
S. Germain, 339
S. Marcel, 320
S. Martin, 501
S. Michel, 339, 370
de Sébastopol, 133, 497
de Strasbourg, 498
du Temple, 500

Boulogne, Bois de, 470
Bourse, la, 504
British Embassy, 478
Butte Chaumont, 498
Montmartre, 490
Mortemart, 472
S. Roch, 514

C.

Cabaret du Roi Clovis, 357
Café Parisien, 499
Procope, 392
Riche, 485
Carrefour de la Croix Rouge, 432
Gaillon, 485
Longchamp, 473
Carrés d'Atalante, 27
Carrousel, Place du, 42
Caserne de la Cité, 285
des Pompiers, 346
Catacombs, 333
Cathedral of Notre Dame, 294
Ceinture S. Eloi, 285
Chambre des Députés, 443
Chambre des Martyrs, 434
Champ de Mai, 443
de Mars, 443
Champs Elysées, 457
Chapelle Expiatoire, 478
Sainte, 277
S. Eloy, 234
S. Ferdinand, 466
S. Joseph, 125
S. Martin le Vieux, 397
S. Michel, 116
S. Yves, 343
Château de Bagatelle, 473
d'Eau, 503
des Fleurs, 465
de la Muette, 470
Madrid, 474
de Neuilly, 469
Rouge, 491
Châtelet, le Grand, 232
le Petit, 341
Chaumière, la Grande, 334
Chaussée d'Antin, 483
Chevaux de Marly, 457
Church. See *Eglise.*
Cimetière—
des Innocents, 116
S. Jean, 116
Cimetière—
S. Joseph, 493
de la Madeleine, 478
S. Marguerite, 249
S. Médard, 323
Montmartre, 488
Montparnasse, 324
Père Lachaise, 243
de Picpus, 253
de Vaugirard, 418
Vert, 516
Cité, island of La, 255
Cloître des Billettes, 146
S. Benoît, 366
Notre Dame, 314
S. Séverin, 381
Cluny, Hôtel de, 371
Collège d'Arras, 348
d'Autun, 385
Ave Maria, 351
de Bayeux, 371
S. Barbe, 364
de Beauvais, 348
de Boissi, 385
de Boncourt, 351
des Bons Enfants, 347
de Bourgogne, 392
de Cambrai, 366
de Cardinal Lemoine, 346
de Chanac, 343
des Cholets, 364
de Clermont, 365
de Cluny, [illegible]
de Cornouailles, 343
des Ecossais, 357
S. Etienne des Grès, 365
de Fortet, 364
de France, 366
des Grassins, 351
de Huban, 351
de Justice, 371
des Lombards, 349
Louis le Grand, 365
de Maître Gervais, 380
de la Marche, 351
de Mans, 365
de Marmoutier, 365
de la Merci, 350
S. Michel, 343
de Mignon, 380
de Montaigu, 363
de Narbonne, 371
de Navarre, 351
de Plessis, 366

Collège de Presles, 349
de Reims, 364
SS. Côme et Damien, 371
de Secy, 371
Sorbonne, 367
de Tournai, 351
de Tours, 385
de Tréquier, 366
du Trésorier, 370
Colonnade du Louvre, 41
Colonne de la Halle de Blé, 114
de l'Hôtel de Soissons, 114
de Juillet, 188, 190
de Vendôme, 447
Comédie Française, 128
Commanderie S. Jean de Latran, 350
Conciergerie, La, 273
Concorde, Place de la, 450
Conservatoire des Arts et Métiers, 136
de Musique, 493
Cour de Commerce, 388
des Fermes, 512
de Mai, 268, 272
de Miracles, 496
du Mûrier, 396
de Rohan, 388
Couvent (Convent)—
des Augustines, 495
des Augustins déchaussés, 506
de l'Ave Maria, 200
des Bénédictins Anglais, 336
des Bernardins, 346
des Capucines, 448
des Capucins, 446
du Faubourg S. Jacques, 336
des Carmélites, 328
des Carmes, 351
des Carmes (of the Rue de Vaugirard), 415
des Célestins, 201
du Chardonnet, 346
des Chartreux, 331
des Cordeliers, 388
des Feuillants, 27, 446
des Feuillantines, 336
Filles Dieu, 496
des Jacobins, 362
Les Mathurins, 379
Montmartre, 492
Notre Dame de Pentémont, 437
Couvent (Convent)—
des Petits Augustins 395
des Petits Pères, 506
Picpus, 252
Port Royal, 331
S. Jean de Dieu, 397
du Sacré Cœur, 253
des Ursulines, 336
Croix Catelan, 474
du Trahoir, 111.
Cuisines de S. Louis, 269

D.

Domus Marmosetorum, 288
Duval, Restaurants, 15

E.

Ecole des Arts et Manufactures, 159
des Beaux Arts, 395
de Dessin, 390
de Droit, 349
de Médecine, 390
Militaire, 443
Polytechnique, 351
Eglise (Church)—
Sacré Cœur, 491
S. Agnan, 291
S. André des Arts, 385
Assomption, 449
S. Augustin, 476
S. Barthélemy, 285
S. Benoît, 366
des Billettes, 146
S. Catherine, 284
du Val des Ecoliers, 176
S. Clotilde, 437
des Cordeliers, 387
S. Denis de la Chartre, 284
du Sacrement, 177
S. Elisabeth, 158
S. Eloi, 285
S. Etienne du Mont, 352
des Grès, 364
S. Eustache, 120
S. François Xavier, 434
S. Geneviève, 359
des Ardents, 294
S. Germain l'Auxerrois, 99
des Prés, 423
le Vieux, 288

Église (Church)—
SS. Gervais et Protais, 221
S. Hilaire, 350
S. Jacques du Haut Pas, 337
de la Bûcherie, 231
S. Jean Baptiste, 501
en Grève, 225
le Rond, 314
SS. Jean et François, 145
S. Julien le Pauvre, 341
S. Landry, 290
S. Laurent, 498
SS. Leu et Gilles, 131
S. Louis des Invalides, 439
en l'Isle, 315
S. Luc, 280
La Madeleine, 480
on the Island, 286
S. Magloire, 132
S. Marcel, 326
S. Marguerite, 249
S. Marie l'Egyptienne, 125
S. Marine, 291
S. Médard, 322
S. Merri, 133
S. Nicolas des Champs, 135
du Chardonnet, 344
Notre Dame, 294
des Anges, 193
des Blancs Manteaux, 487
des Carmélites, 328
de Lorette, 486
des Victoires, 509
L'Oratoire, 100
SS. Paul et Louis, 216
S. Paul des Champs, 197
S. Philippe du Roule, 477
S. Pierre aux Bœufs, 291
de Montmartre, 491
S. Roch, 106
S. Séverin, 380
S. Sulpice, 420
S. Symphorien, 284
S. Thomas Aquinas, 436
du Louvre, 43
La Trinité, 483
Val de Grâce, 327
Visitation, 193
S. Vincent de Paul, 492
Égouts, Les, 233
Elephant of the Bastille, 191
Elysée, Palais de l', 477
Embassy, British, 478

F.

Faubourg, S. Antoine, 238
S. Germain, 393
S. Honoré, 476
S. Marcel, 318
Fontaine (Fountain)—
de la Croix du Trahoir, 111
Gaillon, 484
de Grenelle, 435
des Innocents, 119
Louvois, 515
S. Michel, 382
de Medicis, 411
Molière, 516
de la Samaritaine, 258
S. Sulpice, 422
de la Victoire, 232
For l'Evêque, 234

G.

Galerie Marchande, 271
Mazarine, 507
Garde-Meuble, 443
Grand Jeusneur, Le, 293
Grande Orberie, 287
Grange Batelière, 494
S. Eloy, 196
Grenouillière, La, 443
Guichets des S. Pères, 40

H.

Halle de Beauce, 287
au Blé, 113
aux Vins, 318
Halles Centrales, 116
Hôpital (Hospital)—
Bicêtre, 332
La Charité, 397
des Enfants Trouvés, 293
de l'Hôtel Dieu, 288, 292
Lariboisière, 494
des Ménages, 432
de la Pitié, 319
des Quinze-Vingts, 254
S. Antoine, 254

Hôpital (Hospital)—
S. Louis, 502
de la Salpêtrière, 320
des Sourds-Muets, 337
Val de Grâce, 327
des Vénériens, 336
Hôtel Aguado, 493
d'Aligré, 436
d'Angouleme, 168
d'Aubray, 208
d'Aubriot, 217
d' Aumont, 41, 220
de Bahaigue, 115
Barbette, 163
de Mme du Barri, 126
de Beauce, 287
de Beauvais, 195
Béranger, 437
de Béthizy, 112
de Béthune, 194
de Bezenval, 437
de Biron, 435
de Boisboudrand, 149
de Boissy, 193
de Bouchage, 110
de Boufflers, 149
de Bouillon, 393
de Boulainvilliers, 483
de Bourbon, 99
de Bourgogne, 126
de Bretagne, 206
de Brissac, 415, 437
de Bullion, 109
de Canaleilles, 435
Carnavalet, 172
de Châlons-Luxembourg, 221
Charost, 478
du Châtelet, 437
de Châtillon, 170, 434
du Chevalier du Guet, 234
Chivry, 505
de Choiseul, 495
de Clavigny, 290
de Clérambault, 512
de Clisson, 141
de Cluny, 371
du Commandeur de Jars, 513
de Condé, 99, 509
Conti, 436
de la Cour des Comptes, 284
de Créqui, 396
Crozat, 486
de Dangeau, 176, 184
Dieu, 292
Hôtel du Duc de Maine, 212
de la Duchesse d'Orléans, 436
de la Duchesse de Savoie, 419
d'Ecquevilly, 177
d'Emery, 509
de l'Empereur Joseph, 414
d'Epergnon, 109
de Fécamp, 385
des Fermes, 109, 513
de Ferrière, 109
Fieubet, 209
de Fontenay, 159
Forbin, 437
de la Force, 170
Fould, 478
Furtado, 478
de Grammont, 436
du Grand Prieur, 149
de Graville, 217
de Gaucher, 170
de Guéménée, 187
de Guise, 149
de Harcourt, 380
de Hennisdal, 415
d'Herbouville, 170
d'Hercule, 383
d'Herwert, 109
de Hollande, 161
de la Houze, 170
de l'Infantado, 448
de l'Intendant Foucault, 513
des Invalides, 437
Janson, 437
de Jeanne d'Albret, 167
de Juigné, 393
Lambert, 315
de Lamoignon, 167
de Lauzun, 316
de Laval, 142, 143
de Lavalette, 209
de Lesdiguières, 209
des Lions du Roi, 207
de Longueville, 42
de Lyonne, 514
de Luynes, 435
de Marbœuf, 478
de Marion de Lorme, 183
de Matignon, 435
de Mayenne, 194
de Mazarin, 396
de Mesmes, 140
de la Miséricorde, 141
de Mme de La Fayette, 414
Monaco, 435

Hôtel de la Monnaie, 492
de Montpensier, 110
des Mousquetaires Noirs, 254
de Nesle, 113, 397, 400
Nesmond, 318
Nicolai, 187
de Ninon de l'Enclos, 187
Nivernais, 414
d'Orléans, 115
d'Ormesson, 194
d'Orsay, 435
de Penthièvre, 510
de Pergorol, 436
Petit de Conti, 483
du Petit-Musc, 194
de Pimodan, 310
Pompéien, 500
Pontchartrain, 515
de Ponthieu, 112
du Porc-épic, 217
des Postes, 510
Pourtalès, 481, 485
du Préfet de Paris, 217
des Princes, 115
des Ranes, 397
de la Reine-Mère, 115
de René d'Argouges, 420
de Richelieu, 184, 186
de Roche-Guyon, 142
de Rohan, 142, 160
de Royaumont, 125
de S. Aignan, 139
de S. Géran, 187
de S. Paul, 204
de S. Pouange, 514
Salé, 159
de Savoisi, 170
Séguier, 512
de Sennetterre, 509
de Sens, 213
de Soissons, 114, 512
de Soubise, 143
de Sully, 194
de Tallard, 158
de Talleyrand, 448
de Torpane, 345
de Toulouse, 432, 510
de Tournelles, 170
de la Trémouille, 115
Tubeuf, 305
de Turenne, 418
des Ursins, 280
Valentinois, 463
des Ventes Mobilières, 493
de Vieuville, 207
de Ville, 235
de Villeroy, 40
de Vitry, 178
de la Vrillière, 448

I.

Imprimerie Nationale, 101
Institut de France, 387
Invalides, Hôtel des, 437
Isle de la Cité, 255, 263
aux Javeaux, 258
de la Gourdaine, 255
S. Louis, 315
aux Treilles, 255, 262

J.

Jardin d'Acclimatation, 475
des Plantes, 318
du Luxembourg, 411
du Palais Royal, 520
des Tuileries, 24

L.

Longchamp, 472
Louvre, the, 37–98
Colonnade du, 41
Escalier Farn, 82
Galerie d'Apollon, 51
Grande, 65
Mollien, 79
Guichets des S. Pères, 40
Musée des Antiquités Grecques, 83
Assyrien, 96
Campana, 83
Caze, La, 48
de Chalcographie, 97
Charles X., 83
Chinois, 86
des Dessins, 85
Egyptien, 84, 96
Ethnographique, 86
Français, 77
Français Moderne, 81

Louvre—
Musée de Gravure, 97
de Marine, 85
du Moyen Age, 84
de la Renaissance, 85
de Sculpture, 86
de Sculpture Egyptienne, 96
de Sculpture Moderne Française, 97
de Sculpture du Moyen Age, 90
des Souverains, 84
Pavillon Denon, 81, 86
de Flore, 40
des Lesdiguières, 42
du Roi, 38, 49
Salle des Antiquités Grecques, 83
des Antonins, 87
d'Apis, 96
des Auguier, 94
d'Auguste, 87
des Bronzes, 81, 86
des Cariatides, 89
Carrée, 52
des Cent Suisses, 89
de Chaudet, 98
de la Cheminée de Bruges, 95
de Coustou, 97
de Coysevox, 97
d'Eustache Lesueur, 77
des Gardes, 89
du Gladiateur, 87
de Henri II., 49
de Henri IV., 96
d'Hercule et Télèphe, 89
de Houdon, 98
de Jean Goujon, 91
de Mécène, 86
de Médée, 89
de Melpomène, 88
de Michel-Ange, 93
de la Paix, 86
de Pallas, 88
de Phidias, 87
de la Psyché, 89
de Puget, 97
de la Rotonde, 86
de Rude, 98
Louvre—
Salle des Saisons, 86
des Séances, 48
des Sept Cheminées, 49
de Septime Sévère, 87
des Sept Mètres, 61
des Vases Corinthiens, 83
de Vénus de Milo, 88
Luxembourg, Palais de, 403
Lycée Henri IV., 358
Louis le Grand, 365
S. Louis, 370

M.

Madeleine, La, 480
Madrid, château de, 474
Maison (House)—
de l'Abbé de l'Epée, 485
Blanche, 322
de Cagliostro, 510
de Calvin, 104
de Colbert, 510
de la Croix rouge, 129
de Desmarteaux, 366
Dorée, 485
du Doyen, 99
d'Education Correctionelle, 243
d'Etienne Marcel, 104
de François I., 460
de François Rayner, 109
de Franklin, 463
de Jean Jacques Rousseau, 109
de Jules Janin, 463
de Lamartine, 463
de Lauzun, 463
de Lulli, 514
de Marat, 392
de Mme Lebrun, 510
de Mme Mohl, 433
Molière, 516
de M. d'Etoiles, 496
du Paradis, 287
aux Piliers, 226
de la Reine Blanche, 322
de Rigaud, 485
de Robespierre, 449
de Rollin, 495
de Rossini, 463
de Sophie Arnauld, 113
M. Thiers, 488
de Voltaire, 460, 517

Manufacture des Gobelins, 320
des Tabacs, 443
Marais, 162
Marché des Blancs Manteaux, 160
aux Carmes, 350
aux Fleurs, 481
aux Innocents, 117
Neuf, 288
aux Pourceaux, 487
S. Germain, 422
Ménilmontant, 248
Micra Madiana, 285
Ministère de Marine, 450
Missions Etrangères, 433
Monastère (Monastery)—
des Carmélites, 330
des Carmes, 416
S. Eloi, 285
Monceaux, Parc de, 475
Mons Cetardus, 325
Martyrum, 489
Montfaucon, 499
Mont de Piété, 487
Valérien, 470
Montmartre, 488
Montparnasse, Cimetière de, 334
Morgue, 313
Muette, La, 463
Musée des Archives, 144
d'Artillerie, 442
Dupuytren, 388
Carnavalet, 176
de Cluny, 375
de Galliera, 463
Ethnographique, 460
of Hydraulic Machinery, 138
du Louvre, 47
des Monuments Français, 395
des Moulages, 460
Sigillographique, 144
des Thermes, 379
des Voitures, 378

N.

Napoléon, tombeau, 440
Neuilly, 468
Nouvelles Athènes, 487

O.

Obelisk of Place de la Concorde, 450
Observatoire, 332
Odéon, 413
Opera, 482
Oratoire, The, 110

P.

Palais (Palace)—
of the Abbot of S. Germain des Prés, 429
Archiepiscopal, 312, 437
des Beaux Arts, 348
Cardinal, 160
de la Cité, 264–272
du Corps Législatif, 443
de l'Elysée, 477
de l'Industrie, 459
de l'Institut, 399
of Julian the Apostate, 265
de Justice, 270
de la Légion d'Honneur, 443
du Louvre, 37
du Luxembourg, 403
Royal, 517
des Thermes, 378
des Tournelles, 179
du Trocadéro, 460
des Tuileries, 18
Pantheon, 359
Parc des Buttes Chaumont, 498
Monceaux, 475
des Tournelles, 180
Parvis Notre Dame, 293
Passage du Caire, 496
Charlemagne, 217
Colbert, 516
des Panorames, 135
Passy, 463
Pavillon de Flore, 40
d'Hanovre, 483
de Lesdiguières, 42
de Rohan, 42
Pays-Latin, 339
Père Lachaise, 243
Pharmacie Centrale, 221
Picpus, Cimitière de, 253
Piliers aux Halles, 119
Place de la Bastille, 188
Baudoyer, 130
de Bellechasse, 437
de la Bourse, 504
du Carrousel, 42
du Château d'Eau, 503

Place du Châtelet, 232, 234
de la Concorde, 450
Dauphine, 262
de l'École, 104
de Grève, 228
de l'Hôtel de Ville, 228
Lafayette, 494
Louis XV. 449
Louvois, 515
Maubert, 343
de la Nation, 250
Notre Dame, 313
de l'Opéra, 448
du Parvis Notre Dame, 293
du Palais Royal, 525
du Petit Pont, 341
de la République, 503
Royale, 182, 186
S. André des Arts, 385
S. Georges, 488
S. Jacques, 338
S. Michel, 383
S. Sulpice, 422
du Temple, 157
du Trocadéro, 460
du Trône, 250
Vendôme, 446
des Victoires, 509
des Vosges, 179
Point du Jour, 465
Pont d'Arcole, 231
au Change, 233
de la Concorde, 443
de la Grève, 231
Neuf, 256
Notre Dame, 284
Petit, 284, 340
aux Pleurs, 256
Royal, 293
des S. Pères, 393
de Solferino, 443
de la Tournelle, 316
Port Royal de Paris, 331
Porte de la Cité, 284
de la Conférence, 26
S. Denis, 495
S. Martin, 500
de la Muette, 470
de S. Paul, 196
Post Office, 510
Pré aux Clercs, 428, 437
Priory of S. Martin des Champs, 136
Prison de l'Abbaye, 429
de la Conciergerie, 273
Prison de la Force, 170
de Glaucin, 284
des Jeunes détenus, 243
Mazas, 254
Nouveau Bicêtre, 241
La Roquette, 241
S. Firmin, 347
S. Lazare, 497
S. Pélagie, 319
Provence, La Petite, 26
Puits d'Amour, 132

Q.

Quai d'Anjou, 316
des Augustins, 383
de Bourbon, 316
des Célestins, 208
Conti, 400
Henri IV., 210
de l'Horloge, 266, 314
Malaquais, 393
de la Mégisserie, 234
des Miramionnes, 318
des Orfèvres, 266
d'Orsay, 443
de Passy, 463
Voltaire, 393
Quartier Latin, 339
de S. Paul, 196

R

Restaurants, 15
Rond Point, 460
Rue de l'Abbaye, 429
d'Aboukir, 496
des Amandiers, 351
de l'Ancienne Comédie, 392
des Anglais, 343
d'Anjou S. Honoré, 478
de l'Arbre Sec, 111
des Archives, 145
d'Argenteuil, 109
d'Arras, 348
de Babylone, 434
du Bac. 433
des Barrés, 201, 221
de la Barillerie, 286
de Beautreillis, 206

Rue des Bernardins, 345
Bertin-Poirée, 234
de Béthizy, 112
Bichat, 502
de Bièvre, 343
des Billettes, 145
Bonaparte, 394, 425
des Bons Enfants, 347
du Bouloi, 512
des Bourdonnais, 115
de Bourgogne, 437
de Boutebrie, 380
de Braque, 141
de Bretagne, 158
de la Bûcherie, 341, 342
de la Calandre, 287
des Capucins, 336
du Cardinal Lemoine, 346
des Carmes, 350
Casimir Périer, 437
Cassette, 414
de Castiglione, 446
de la Cerisaie, 206, 207
Chabanais, 511
des Chanoinesses, 314
Chante-Raine, 494
des Chantres, 314
de Charenton, 253, 254
Charlemagne, 219
Charles Cinq, 208
de Charlot, 145
de la Charpenterie, 112
de Châteaudun, 487
Chaume, 142
Chaussée d'Antin, 483
du Cherche-Midi, 432
du Chevet, 291
des Cholets, 364
de la Cité, 284
Claude Bernard, 326
de Cléry, 510
de Clichy, 483
Cloître Notre Dame, 314
du Clos-Georgeau, 517
Clovis, 357
Cocatrix, 292
de Colombier, 397
de la Corderie, 140
des Coutures S. Gervais, 159
Cujas, 364
Culture S. Catherine, 172, 176
du Dauphin, 445
Domat, 343
de la Draperie, 286
Rue Drouot, 493
Duphot, 449
l'Ecole de Médecine, 387, 392
des Ecoles, 339, 366
de l'Echelle, 109
des Enfants Rouges, 145
d'Enfer, 328
d'Enfer (on the Island), 290
de l'Epée de Bois, 326
du Faubourg S. Antoine, 249, 250, 253
Faubourg S. Denis, 497
du Faubourg S. Honoré, 476
S. Martin, 500
Montmartre, 494
Poissonnière, 493
du Temple, 501
Férou, 414
de la Ferronnerie, 120
des Feuillantines, 330
de Figuier, 213
Fontaine, 488
Molière, 517
de la Fontenelle, 492
des Fossés S. Bernard, 347
S. Victor, 347
du Fouarre, 342
du Four, 432
des Francs Bourgeois, 166
de Gaillon, 514
Galande, 342
Garancière, 419
Geoffroy d'Asnier, 221
Geoffroy-Marie, 494
de Glatigny, 289
de Grammont, 486
du Grand Chantier, 145
Grande Truanderie, 132
des Grands Augustins, 383
de la Grange Batelière, 495
de Gravilliers, 146
Grégoire de Tours, 422
de Grenelle, 435, 437
Grenelle S. Honoré, 109
de Harlay, 262
de la Harpe, 370, 383
Hautefeuille, 385
Hauteville, 493
du Haut Pavé, 343
Haxo, 501
de l'Hirondelle, 383
de l'Homme armé, 145
Jacob, 397
Jardins S. Paul, 219

Rue du Jardinet, 387
de Jean Jacques Rousseau, 109
du Jour, 125
de Jouy, 220
de la Juiverie, 284, 286, 287
de la Jussienne, 125
Laffitte, 486
Lamarck, 490
de la Lanterne, 284, 288
Laplace, 351
Larrey, 391
de Licorne, 286
des Lions, 206
Lobinot, 422
Louis le Grand, 483
du Louvre, 99
de Luxembourg, 449
des Maçons, 370
du Mail, 510
du Marché Palu, 284, 287
des Marmousets, 288
de Martroy, 224
Mathurin, 380
Maubuée, 132, 134
des Mauvais Garçons, 130
Mazarin, 402
de la Michodière, 485
Mignon, 387
des Minimes, 178
Monge, 339
Monsieur le Prince, 413
de la Montagne, 351
Montmartre, 125, 126, 493
Montmorency, 135
Mont Thabor, 446
Mouffetard, 325
des Moulins, 485, 514
Neuve des Petits Champs, 514
S. Etienne, 493
S. Roch, 107
de Nevers, 402
Nicole, 331
des Nonnains d'Hyères, 220
de Normandie, 178
Notre Dame de Lorette, 486
de l'Oratoire, 110
d'Orléans, 111
de la Paix, 448
de Paradis, 142
du Parc Royal, 180, 187
de la Parcheminerie, 382
Pas de Mule, 187
Pavée, 170
le Peletier, 493
Rue de la Pelleterie, 285
du Petit Bourbon, 414
Petite Truanderie, 132
de Picpus, 251, 252
de la Planchette, 253
Platrière, 109
de Poissy, 346
de Ponthieu, 112
Port S. Landry, 290
Pot de Fer, 394
des Poulies, 112
Pourtalés, 495
des Prouvaires, 115
des Pyramides, 109
Quincampoix, 133
de Rennes, 418
de Richelieu, 505
de Rivoli, 445
du Roi de Sicile, 177
des Rosiers, 492
Royale, 481
S. André des Arts, 385
S. Anne, 511
S. Antoine, 192
S. Antonin, 192
S. Avoye, 139
S. Claude, 179
S. Dominique, 436
S. Denis, 130
à Montmartre, 491
S. Etienne des Grès, 364
S. Faron, 130
S. Florentin, 448
S. Germain l'Auxerrois, 234
S. Hilaire, 350
S. Hippolyte, 322
S. Honoré, 105, 449
S. Jacques, 326, 336, 337, 338
S. Jean de Beauvais, 348
S. Landry, 294
S. Louis aux Marais, 177
S. Martin, 133
de S. Paul, 196
des SS. Pères, 393
S. Pierre aux Bœufs, 291
S. Roch, 445
de Sartine, 109
Sauval, 113
Scipion, 320
du Sentier, 496
Serpente, 385
de Sévigné, 172
de Sèvres, 432
de Sommerard, 371

Rue de la Sorbonne, 371
Soufflot, 362
de Sully, 211
du Temple, 138, 146
Thérèse, 516
de la Tixeranderie, 130
de la Tonnellerie, 129
des Tournelles, 187
de Tournon, 413
de Tracy, 133
du Trahoir, 111
Traversière, 517
Tronchet, 481
de Turbigo, 126
de Turenne, 177
de l'Université, 436
des Ursins, 280, 314
des Ursulines, 330
Val de Grâce, 331
de Valois, 518
Vaneau, 435
de Varennes, 435
de Vaugirard, 416, 419
de Vendôme, 146
de Venise, 134
de la Vieille Draperie, 286
Vieille du Temple, 138
des Vieilles Perches, 160
des Vieux Augustins, 126
Visconti, 397, 420
Vivienne, 524
des Voyer, 187
de la Vrillière, 510

S.

Sainte Chapelle, 277
Salle des Pas Perdus, 270
Séminaire S. Firmin, 347
S. Magloire, 337
Séral des Mignons, 197
Sorbonne, 367
Square du Carrousel, 42
du Louvre, 42
Statue of Bernard Palissy, 428
Charles X., 186
Henri IV., 254–261
Jeanne Darc, 109
Statue of Louis XIII., 186
Louis XIV., 446, 509
Marceau, 502
Napoleon I., 447
Ney, 333
Pascal, 231
the Republic, 503
Voltaire, 346, 397

T.

Tavern, Pomme de Pin, 287
Temple, the, 146
Terrasse des Feuillants, 26
Théâtre de Cluny, 370
Français, 525
des Folies Dramatiques, 521
de l'Hôtel de Bourgogne, 126
de l'Odéon, 413
du Palais Royal, 522
Pittoresque, 290
Tombeau Napoleon, 440
Tour d'Argent, 278
de César, 267
de l'Horloge, 267
de Montgommery, 267
de Nesle, 420
de S. Geneviève, 359
de S. Jacques, 231
du Temple, 148
Tournelles, Palais des, 179
Trocadero, Le, 480
Tuileries, the, 18

U.

Université, 337
Catholique de Paris, 418

V.

Val de Grâce, 320
Vauvert, 328
Villette, La, 498

W.

Walls of Philippe Auguste, 7, 109, 339, 347

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